

TEN
YEARS

THE
FRIENDS
OF
THE
CORCORAN

October 23-
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1971

TWENTIETH CENTURY AMERICAN ART

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by Estelle Bechhoefer, Chairman, Exhibitions Committee
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THE
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THE
ROYAL ANTHROPOLOGICAL INSTITUTE
OF GREAT BRITAIN AND IRELAND
VOLUME 10
PART 1
1880

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JOSEF ALBERS b. 1888, in Germany.
Came to America in
1933, now living in
Connecticut.

1. Variations 1968
silkscreen (52/100)
22" x 30"
Lent by Dr. and Mrs. Julius
Piver

Albers is known as a great teacher as well as an artist exerting enormous influence through his work, which derived from his original studies in the German Bauhaus. The geometric organization and use of color in this silkscreen print define his prime principle that "head, heart, and hand had to be organized into a single unity." He believes that "all color perception is illusional. Due to the...phenomenon of the after-image we do not see colors as what they factually are....They change each other....Two colors can look alike, or vice versa."

ROBERT AMORY b. 1942

2. Untitled 1971
enamelled steel sculpture
6" x 10" x 3 1/2"
Lent by Guido Goldman

Amory creates large scale sculpture in aluminum and various steels, developing his concepts from small working models. This study for an urban plaza location fulfills the sense of grandeur and beautifully crafted material, whether burnished, painted, enamelled, or pure. Most of his work is in the New England area.

MILTON AVERY b. 1893 in Altman, New York

3. The Waders 1959
oil on canvas
40" x 50"
Lent by Dr. and Mrs. Leon Yochelson

In subtle colors, flatly painted, this canvas shows Avery's "awkwardly articulated figures, depersonalized in feature, but achieving personality through the shapes and masses of their bodies -- shapes and masses that, while they are geometrically analyzed, build into convincing and memorable wholes. Avery confronts us with the familiar in terms so stark, yet lovely, that we are forced to look freshly on stale scenes." [Henry Geldzahler]

WALTER DARBY BANNARD b. 1931 in New Haven

4. Skyways #1 1969
silkscreen (10/144)
10 3/4" x 15 3/4"
Lent by Dr. and Mrs. Howard Silby

Darby Bannard, included in the 31st Corcoran Biennial (1969) executed a series of paintings and silkscreens for the Venice Biennale in the same year. He uses luminous cosmetic colors, dividing the large rectangle with smaller hard-edged rectangles which create illusionistic space on a flat surface.

KARL STANLEY BENJAMIN b. 1925 in Chicago.
Now living in San
Francisco

5. Untitled 1965
oil on canvas
25" x 25"
Lent by Mr. and Mrs. Mackenzie Gordon

One of the few color-school artists working on the west coast, Benjamin uses hard-edge color non-objectively, often painting geometric patterns such as these triangles.

THOMAS HART BENTON b. 1889 in Neosha,
Missouri

6. Man Fishing 1924
crayon, pencil and pen drawing
11" x 8"
Lent by Sandra Haas Berler

7. Threshing 1951
oil on canvas
14" x 10"
Lent by Sandra Haas Berler

"As American as apple-pie" might be the descriptive term for Benton's so-called regionalism. He believed that drawing is the underlying heart of any painting. These two examples exemplify, in small-scale, two of his best known works. His brush-work is bold, his figures realistic. Thus he achieves his goal of expressing the energy in grass-roots America and in crowded city-life.

LEON BERKOWITZ b. 1915 in Philadelphia

8. Unities #4 1971
oil on canvas
82" x 40"
Lent by Mr. and Mrs. Ralph E. Marker

Berkowitz is one of the founders of the Washington Workshop of the 50's, who continues to teach, paint and evolve, mainly in a realm of color-energy. This painting is the first to be shown of his new "Unity" series which is concerned with releasing the edge, as experienced in hard-edge painting. He works entirely in oil.

ILYA BOLOTOWSKY b. 1907 in Russia. Now
lives in Sag Harbor, N.Y.

9. Black Plane 1952
oil on canvas
36" x 20"
Lent by Dr. and Mrs. Leon Yochelson

Bolotowsky is a painter of serious abstract art, who began painting in the 20's and continues to find new ideas within the canons of Synthetic Cubism, of which Clement Greenberg writes: "meant cleanly marked contours, closed and more or less regular shapes, and flat color."

CHARLES BURCHFIELD b. 1893 in Ashtabula,
Ohio. d. 1967

10. September Morn Fantasy 1963
watercolor
30" x 40"

Lent by Mr. and Mrs. Robert P. Kogod

In his early and middle-period painting Burchfield was considered a "regionalist," but even then, and certainly later, he simply used the American landscape as a starting point to project his own mood and feeling. His watercolors have an imaginative and romantic quality, "animating inanimate objects." Henry Geldzahler points at Burchfield when he says: "It is easy to see that a good American painter need not be quite so self-conscious about his Americanism." It is easy to see from this watercolor just what the critic means.

ALEXANDER CALDER b. 1898 in Philadelphia. Lives in
Connecticut and Saxe,
France.

11. Butterfly With Holes before 1940
black painted sheet-metal stabile
18" x 14"

Lent by Dr. and Mrs. Joseph Lichtenberg

12. The Serpent 1961
gouache
24" x 32"

Lent by Mr. and Mrs. Leonard S. Field

The influence of Calder's stabiles is non-measurable, as it has invaded every phase of American life, whether it be on babies' cribs, in business offices, or large or small gardens. The stabiles, drawings, paintings and lithographs also are major acquisitions in homes and museums. They

are, as Robert Goldwater, author, describes them, "mechanical, organic, serious and witty," built on contradictions with an end result of weightiness or lightness, color or lack of color, always exerting an extraordinary attraction. And collectors invariably like their titles!

JOHN CHAMBERLAIN b. 1927 in Indiana.
Lives in New York City

13. Untitled 1971
plexiglas
16" x 24" x 24"

Lent by Mr. and Mrs. Robert P. Kogod

Welded iron, automobile parts and other metals form Chamberlain's basic constructions, leading into the new medium of plexiglas, coated to resemble metal.

WILLIAM MERRITT CHASE b. 1849 in Indiana.
d. 1916

14. Country House c. 1900-1905
oil on canvas
24 3/4" x 24 3/4"
Lent by Mrs. Maurice Hacke

This painting is appropriately the earliest work in this Exhibition, indicating that Chase was already under the influence of the Fauve paintings of Matisse. He was one of the early American protesters, associated with "The New Movement" of the 1870's and was active in forming the Society of American Artists in 1877, which sought to burst the bonds of "official" art. Later he was regarded by twentieth century younger artists as bound by conservatism. He is particularly noted for portraits, landscapes, genre and still-life drawing -- "the leading American apostle of the heavily loaded brush" says author Sam Hunter.

THOMAS CHIMES b. 1921 in Philadelphia

15. Sky-Lane 1969
plexiglas painting
41" x 21"
Lent by Miss Edith N. Cook

Chimes' early works are clean Surrealism but his most recent development is toward a pared-down statement, done in plastic and set in steel, giving the effect of relief-sculpture. He has elegance and precision, using highly polished hard surfaces and soft colors, such as the pinks and yellows, to give a look of purity.

WILLIAM CROVELLO b. 1929

16. Zurgena 1969
black marble
13" x 16 1/4" x 3"
Lent by Mrs. George Dixon

Crovello has studied in Japan and worked in Spain. His sculptures show influences of the calligraphy of the East and the highly sophisticated chiselling and polishing from the tradition of Western art. He works in marble and other stones and in metals, both painted and polished. His paintings display similar influences, realized in strong colors.

DAVID CUMMINGS b. 1941

17. Izamal 1971
acrylic on canvas
62" x 72"
Lent by Mr. and Mrs. Francis S. Drath

Cummings is a lyrical abstractionist, creating calligraphic paintings in colors simultaneously soft but glowing. His canvases are large, the statements strong.

ARTHUR B. DAVIES b. 1862 in Utica, New York
d. 1928

18. Resurrection 1926
dry-point etching
3" x 5"
Lent by Mr. and Mrs. Myron Loewinger

The Armory Show of 1913 owed much to the intellectual energy of Arthur B. Davies, who looked forward into the new American art and worked with the modernists while adhering to his imaginative, poetic interpretations of nature and mythology. His oils, water-colors, drawings and even this tiny etching show his ability "to capture the quiet moment," using Henry Geldzahler's phrase, and to retain the lyrical, mystic quality.

GENE DAVIS b. 1920 in Washington, D.C.

19. Blueprint For Riveters 1965
acrylic on unsized canvas
72" x 72"
Lent by Dennis Sherwin

As one of the leaders of the Washington Color School, Davis uses color, lots of it, developing it into the hard-edge stripe. In a lecture at the Corcoran School of Art in 1970 he said: "Somewhere in my past, stripes have some meaning for me. I'm a frustrated musician. Music is an art of interval. My stripes are basically interval." The moment one perceives this rhythm, as in Blueprint For Riveters, the music comes through, loud and clear.

STUART DAVIS b. 1894 in Philadelphia.
d. 1964

20. Black Cat 1911
oil on canvas
36" x 43"
Lent by Dr. and Mrs. Leon Yochelson

21. Harbor Tug 1940
oil on canvas
12" x 16"
Lent by Mr. and Mrs. Robert P. Kogod

These two paintings illustrate not only the tremendous growth and change from Davis' early work to his most mature style, but also the vast change occurring in the same span of years throughout American art. Black Cat, done in 1911, is the competent work of a serious 17 year old artist, who two years later, exhibited a few watercolors in the Armory Show. Immediately thereafter his work reflected his friendship with Arshile Gorky and familiarity with the work of the Cubists. He became,

writes author Barbara Rose, "the most articulate American spokesman for abstract art." In the catalogue for the Whitney Museum exhibition of abstract art in 1935, Stuart Davis wrote: "Art is not and never was a mirror reflection of nature." Harbor Tug is the equal of any large Davis painting in its sophisticated portrayal of a segment of American life.

GEORGE DEEM b. 1932

22. July Calendar 1966
oil on canvas
40" x 40"
Lent by Mr. Richard Herman

The owner commissioned this work which has his portrait painted into his birthdate. It is an example of Deem's finely applied, loose brushwork, which results in amusingly realistic "Pop" art. It is much more than 'amusing' since the artist's imagination is aided by his understanding of old-master paintings, which appear in small scale in unexpected environments. He has a subdued color palette which projects his ideas easily.

RICHARD DEMPSEY b. 1909 in Ogden, Utah.

23. Dupont Circle 1950
oil on canvas
22" x 28"
Lent by Mr. and Mrs. Mackenzie Gordon

In oils and watercolors Richard Dempsey records landscape, mostly urban, in his own impressionistic manner. His thick impasto brushwork, interspersed with areas of thin paint and the silvery colors in this painting, creates a poetic but still realistic Dupont Circle. Many of his paintings of urban Washington are social commentaries.

RICHARD DIEBENKORN b. 1922

24. Woman on Porch 1958
oil on canvas
72" x 72"

Lent by Mr. and Mrs. David Lloyd Kreeger

Diebenkorn is a West Coast leader of figurative painting. The figure in his own work is the theme, but he retains elements of abstract expressionism in his application of pigment. His figures often appear in lonely surroundings; they are ordinary people, thoughtful and aloof, for whom the artist evokes an immediate emotional response.

HERBERT FERBER b. 1906
Lives in New York

25. Calligraph in Three Parts 1957
brazen brass
25" x 26" x 12 3/4"
Lent by Mr. and Mrs. Andrew S. Keck

Abstract Expressionism is the encompassing method of this sculptor. He draws in three dimensions, in an unusual material, and creates a space in which one feels the aggressive line.

ERNEST FIENE b. in Germany, 1894.
Came to U.S., died in 1965.

26. Dyckman Street Church 1926
black and white lithograph
15" x 24"
Lent Anonymously

Fiene was noted in the 1920's and 30's as a superb meticulous print-maker. The liveliness of painting was put into his prints. He was a fine draftsman who emphasized design. As in the etchings of

Sloan and Glackens, his too, concentrate upon homely aspects of the American scene, depicting buildings, streets and ordinary sights with keen perception.

JOHN FLANNAGAN b. 1895
d. 1942

27. Kneeling Woman 1930
sandstone sculpture
15" x 8"

Lent by Mr. and Mrs. Andrew S. Keck

The forms of Flannagan's sculpture develop from stone and other geologic materials, reminding the viewer of pre-Columbian figures. Adding to these primitive concepts, however, he reveals his knowledge of the European tradition, endowing his figures with the emotional sensitivity characteristic of that tradition.

SAM FRANCIS b. 1923

28. Footprint 1960
lithograph (24/55)
25" x 35"

Lent by Mr. and Mrs. Alvin Dulcan

Drawings are important in the works of Sam Francis, as he feels they are the basis of his art. He prefers to call his gouaches and lithographs, Footprint, for example, a drawing. Footprint has the spontaneity and calligraphic feeling of a drawing, while displaying the clear, jewel-like color of a fine lithograph.

HELEN FRANKENTHALER b. 1928 in
New York City

29. Summer Before Last 1967
acrylic on unprimed canvas
71" x 24"
Lent by Mr. and Mrs. Marvin Gerstin

Frankenthaler is an important figure in American art. She was one of the first to realize the revolutionary uniqueness of Jackson Pollock, and utilized that realization so that "she was able to turn Pollock's technique toward the end of creating an art of pure and vibrant light and color." She uses bare canvas dramatically, letting the paint stain the canvas just as a watercolor stains paper, since her paints are thinned to watercolor consistency. She achieves great naturalness and originality in flowing, expanding, unfolding and flowering images.

ELIAS FRIEDENSOHN b. 1924

30. Witness #4 1961
oil on canvas
68" x 48"
Lent by Mr. and Mrs. Maxwell Oxman

Myths of ancient times and contemporary are preoccupations of this artist, painter and more recently, constructionist. The early myths concerned the loneliness of man, as in Adam or Icarus, and are done in somber tones of brown, red or terra cotta. His colors have become lighter and more varied, as seen in the beautiful razor-edged green of Witness #4. His "myths" of the present delve into contemporary life, such as the Marijuana series, showing marijuana as a symbol of revolt, or the emancipation of women.

SAM GILLIAM b. 1933 in Tupelo, Mississippi.
Lives in Washington, D.C.

31. Alphabet I, IV 1969
acrylic on canvas
50" x 30"
Lent by Dr. and Mrs. Morton Alper

Sam Gilliam is one of the leaders of the 'second-generation' Washington Color School, all influenced by the powerful first generation. He is highly original in his colors and in his special manipulation of stained canvas, with powdered acrylics poured on to wet material, and in his innovative removal of the stained canvases from their stretchers. Sometimes the canvas is folded, sometimes draped, always with a sure eye for design.

WILLIAM GLACKENS b. 1870 in Philadelphia.
d. 1936

32. Yes, Good Mama, I'm going to lock up
your silver spoon 1904
etching (202/1000)
3 3/4" x 5 1/8"
Lent by Mr. and Mrs. Ralph E. Marker

Glackens was trained in Paris, worked for a while on the Philadelphia Press and upon his return to New York began drawing street scenes with the realism of a reporter. His drawings and etchings catch the spirit of human groups better than his dark somber paintings. His prominence in American art stems from his association with the Philadelphia artists George Luks, John Sloan and Everett Shinn, all of whom contributed to the new realistic painting of the early years of the century.

ARSHILE GORKY b. 1905 in Armenia, came to
U.S. in 1920. d. 1948

33. Virginia Landscape 1946
drawing with crayon
22" x 28"
Lent by Mr. and Mrs. Robert P. Kogod

It has been said that Gorky struggled all his mature life "to become himself, to paint not like Cezanne or Ingres or Picasso but like Gorky." In his work during the 1940's the drawings and paintings are truly 'like Gorky.' He used the technique of drawing automatically, "letting the pencil...follow its path with as little intellectual control by the artist as possible," as critic Henry Geldzahler describes it. Gorky had immense influence on other painters, pointing the way to new freedoms.

MORRIS GRAVES b. 1910 in Fox Valley, Oregon.

34. Trout in River 1953
tempera on paper
20" x 30"
Lent by Mr. and Mrs. Robert P. Kogod

A painter from the Pacific Northwest, Graves has been deeply influenced by Oriental art. With great sensitivity, delicate lines and color, he captures the beauty, and at times the sadness, of the unrelenting elements and cycles of nature. He has painted many kinds of birds, fish and plants, in which one can read the artist's wish to communicate what he knows of the inner life of the natural phenomena. In his own words: "Works of art can strive to clarify the processes of the spirit."

COLIN GREENLY b. 1928

35. J N "2" 1966
white plexiglas
7 1/2" x 6 1/2" x 2"
Lent by Dennis Sherwin

This Washington sculptor presently produces work which grew out of his concept of the super-circle, the mathematical perfection of the progress of a rectangular object evolving into a circle. His sculpture is sophisticated, controlled, and pure. His acrylic plastic pieces are said to have a 'skin you love to touch.' Even this small sculpture with the polystyrene forms carefully pulled apart from one another, assumes different and highly interesting aspects as the light falls on and around it.

CHILDE HASSAM b. 1859 in Dorchester,
Massachusetts. d. 1935

36. Lyme Hill 1904
oil on canvas
27 1/2" x 35"
Lent by Mr. and Mrs. Florenz Ourisman

Childe Hassam is one of the best known of the American Impressionists who were certainly influenced by Monet, Pissarro and Sisley, but came forward with a quite different manner of making the picture decorative. Hassam used soft restrained colors and particularly in the first years of the twentieth century, as seen in this painting of Lyme Hill, his work was a definitely American brand of Impressionism.

MILTON HEBALD b. 1917 in New York City

37. HIM to the Great Spirit 1959
bronze sculpture, single casting
21" high
Lent by Mr. and Mrs. Sidney Mickelson

One of America's most prolific sculptors, Milton Hebald has worked with the human figure central to all his creative efforts. He carves in wood and casts in bronze figures that are often of Baroque inspiration. They have rhythm, humor, sadness, strength, and delicacy. At present living in Italy, Hebald finds there what he had been looking for -- the protection given by tradition. It is not what most of today's sculptors seek, but Hebald gives new significance to the progression from the past so that he contributes something valid to the present.

HANS HOFMAN b. 1880 in Germany.
Lived in U.S. since 1932.
d. 1966

38. Untitled 1956
ink wash on paper. Reverse side
drawing, watercolor and ink
11" x 13"
Lent by Mr. and Mrs. Garfield Kass

39. Kaleidos 1958
oil on plywood
72 1/8" x 31 7/8"
Lent by Mr. and Mrs. Leonard S. Field

From 1933 on, Hans Hofmann was a teacher, one of the greatest in America. As a painter he was trained in the European tradition, but felt so hidebound that he struggled for many years to rid himself of the built-in conventions. He limited his art to drawing for a period of 15 years so as to become free. In the two examples of

his work seen here, one is a simple drawing, finely done, unexpectedly realistic; the other represents the epitome of his use of brilliant color, heavily applied pigment, and glorious unfettered imagination. The latter painting has been exhibited widely, beginning in 1963 at the Museum of Modern Art.

EDWARD HOPPER b. 1882 in Nyack New York
d. 1967

40. Evening Wind 1921
etching
15 3/4" x 17"
Lent by Sue R. Shanks

41. Gloucester House 1926
watercolor
16" x 22"
Lent by Mr. and Mrs. Robert P. Kogod

This universally popular artist was a supreme watercolorist. In painting and etching he exhibited timeless realism. The examples here show his usual simple subjects; a lonely house, a scene of trees, but the light gives a wonderful impression that one has never before seen these things.

MITCHELL JAMIESON b. 1915 in Kensington,
Maryland

42. Young Girl of Son My 1970

wash drawing

40" x 30"

Lent by Mr. and Mrs. Franz Bader

The life of America as a nation and a people has always claimed Jamieson's interest. He was one of the WPA painters of the 1930's. Only recently he was one of four official Navy painters and also did official art work for NASA, recording the exploits of the astronauts. In spite of strong anti-war feelings he took a commission as a volunteer artist in the Army, in order to paint what he saw in Vietnam, depicting the land with uncompromising clarity, and the people with concerned sensitivity.

JASPER JOHNS b. 1930 in South Carolina

43. Target 1960

lithograph

24" x 20"

Lent by Dr. and Mrs. Howard Silby

Johns has been highly influential in paving the way for many of today's artists to use the familiar object within two-dimensional spaces. Since the 1950's he has worked with a series of motifs: flags, numbers, maps, targets. Encaustic and acrylic gave way to the lithograph as his favorite medium. The parallel strokes and the richness of values in black make this lithograph a masterful graphic. The Target has become an American classic.

ROCKWELL KENT b. 1882 in New York
d. 1971

44. Untitled c. 1950

lithograph

24" x 28"

Lent by Mrs. Donald A. Brown

As a wanderer and well-known illustrator, Rockwell Kent is famous for his illustrated books, Wilderness and Voyaging Southward, which appeared in the 1920's. His paintings, dark in tone, were the stepping stones to his stark black and white lithographs. Influenced by William Blake, Rockwell Kent's prints are marked by rhythmic patterns and lonely idealized figures.

WALT KUHN b. 1877 in Brooklyn. d. 1949

45. Large Head c. 1930

lithograph

21 3/4" x 17 1/2"

Lent by The Marie and Averell Harriman
Collection

46. Dryad 1935

oil on canvas

34" x 23"

Lent by The Marie and Averell Harriman
Collection

Along with Arthur B. Davies, Kuhn was active in the Armory Show but in his own work showed little of the then avant-garde painting. Primarily he painted still-life and the human figure. His best-known subjects are clowns and acrobats, invariably introspective. The highest quality of his work can be seen in the strong drawing in the etching Large Head and in the dramatic oil, Dryad.

- GASTON LACHAISE b. 1882 in Paris.
Lived in New York after
1906. d. 1935
47. Head of John Marin 1928
bronze sculpture
12 1/2" high
Lent by Mr. and Mrs. Andrew S. Keck

While his early training was in Paris, Lachaise became, as Hilton Kramer evaluates him, "pre-eminent in the American sculpture of his period." Known for his brilliantly modelled portraits, such as this one of Marin and especially for his female nudes, both monumental and small, he was the European turned American, with both traditions altered. "In Lachaise the mold of the classical tradition is broken...by a sense of life too forceful and too confident, too unbounded, to contain it."

- ERNEST LAWSON b. 1873 in San Francisco.
Lived in New York from
1890. d. 1939
48. Landscape c. 1920
oil on canvas
23 1/2" x 18 3/8"
Lent by Mrs. Maurice A. Hacke

Lawson was a member of the noted group "The Eight" but, since his work was confined to landscape done in an impressionistic manner, he was less innovative than Glackens, Sloan, Davies and the others. His work, however, continues to have an impact on many American landscape painters. His method of applying paint made the texture heavy, 'gritty,' and therefore strong.

- RICO LEBRUN b. 1900 in Naples. d. 1964.
49. Inferno 1961
ink drawing with gouache
36" x 24"
Lent by Mr. and Mrs. Mark Sandground

Lebrun, in large paintings, drawings, or prints, is a powerful artist, related somewhat to the French manner of painting in the new 'brutalism.' He always impresses with massiveness, strength, and vigor in subject-matter and treatment.

- ROY LICHTENSTEIN b. 1923
50. Girl With Mirror 1964
porcelain and enamel on steel.
edition of 5 42" x 42"
Lent by Mr. and Mrs. Marvin Gerstin
51. Yellow Cathedral 1969
silkscreen (from the Cathedral series)
52 1/2" x 36 3/4"
Lent by Sue R. Shanks

The many styles employed by Lichtenstein are here represented by only two, but these provide insight into his extraordinary genius. In answer to the question: "Why do you think Lichtenstein is a significant artist?" Harry Abrams answered: "Lichtenstein's drawing is sensitive; how he places the image on the canvas, what he eliminates and what he adds, indeed all the subtle changes and variations that he makes throughout the painting, create a kind of total vibration and monumentality which is the magic in his art. Many people think that his cartoon paintings are merely photographic presentations of newspaper cartoons -- but they most certainly are not. He does use the cartoon image as his subject matter, but his variations and alterations make the difference, and separate his work from commercial illustrations..."

JACQUES LIPCHITZ b. 1891 in Russia, to
Paris in 1909 and the
U.S. in 1941.

52. Guitar-Player in Chair 1922
bronze
15 7/8" x 10 1/2" x 11"
Lent by Dr. and Mrs. Joseph Lichtenberg

Lipchitz's strong bronze sculptures,
especially those of Cubist derivation,
are semi-naturalistic. The guitar,
recognizable, is a principal part of
many of his works.

MORRIS LOUIS b. 1912 in Baltimore.
d. 1962

53. 428 1962
magna acrylic on unsized canvas
84" x 36"
Lent by Dr. and Mrs. Morton Alper

The entire Washington Color School owes
much to the invention, the accomplishment,
and the teaching of Morris Louis, who
himself must have derived much from the
teachings of Albers and Hofmann. He
used unprimed bare canvas, applying
stripes of deep color. His 'veil'
paintings were made with thinner paints,
allowing the canvas to absorb the color,
obtaining a strangely attractive lumin-
ousness. In the 'unfurl' paintings he
left the center of the canvas bare,
allowing the streams of paint to spill
off the corners in diagonals. Thus he
created, in Barbara Rose's words:
"spatial drama and tension," with a
"masculine interest in rigorous structure
and symmetry."

CONRAD MARCA-RELLI b. 1913 in Boston.

54. N.M. 529 1959
oil and collage on canvas
44" x 58"
Lent by Mr. and Mrs. Marvin Gerstin

After Pollock and de Kooning erected the
signposts of abstraction and Kline made his
statements in black and white, Marca-relli
followed in exploring the endless possi-
bilities and problems. He implemented his
ideas by using collage -- cut-out canvas
laid on canvas, in black and white, later
in the various grays and then in color laid
on color.

BERNARD MARTIN b. 1935 in Ferrum, Virginia

55. Marcel Duchamp 1971
oil on canvas
81" x 106"
Lent by H. Marc Moyens

Working primarily in large-scale oils
involving cut-outs, Martin usually pursues
two directions in his subject matter:
paintings of his family, including self-
portraits, and deceptively simple composi-
tions concerning canvases by older artists,
such as Matisse, Cezanne, Picasso, Pollock
and Duchamp. In this painting of Marcel
Duchamp the artist's perception, as in his
studies of other artists, contains much
more than meets the eye.

JOHN MC LAUGHLIN b. 1898 in Sharon,
Massachusetts. Lives
on the West Coast

56. No. 27 1964
oil on canvas
48" x 60"
Lent by Mr. and Mrs. Marvin Gerstin

Not until the age of 48 did this artist decide to become a full-time painter, to devote himself to expressing the "totally abstract." Belonging to the school of minimal painting, his communication with the viewer rests only in making the painting contribute to an innermost need for contemplation.

GEORGE LOVETT KIRKLAND MORRIS b. 1905 in
New York City

57. Torpedo Station 1945
fresco relief on marble
5" x 7"
Lent by Mrs. Clyde Litton

George L.K. Morris has truly achieved 'painterliness' in that all his work, large or small, as in this unusual painting on an unusual material, fulfills his primary aim, which is "to maintain emphasis on space controlled by design...The manner in which an artist controls his forces gives a painting its character....I try to bear in mind that art should always cover up its traces."

GRANDMA MOSES (Anna Mary Peterson Moses)
b. 1860 in Eagle Bridge, New
York. d. 1961

58. "In 1671" 1950
oil on board
20" x 23 1/2"
Lent by Mr. George Erion

Grandma Moses lived a full and lively 101 years. She was a self-taught painter, primitive in style, with a marvellously perceptive eye for details, for whimsical presentation, for color real and imaginative, for the scenes and occupations of everyday American life. Her compositions are natural and satisfying. One contemplates her work with pleasure, therefore it becomes so popular that it is reproduced in many guises—yes, even in yard goods and drapery fabric!

WALTER MURCH b. 1907 in Toronto. d. 1968

59. Motor Part 1967
oil on canvas
33 5/8" x 26 1/8"
Lent by Dr. Thomas A. Mathews

A great variety of ordinary objects, all sorts of utilitarian subject-matter such as machinery, candlesticks, broken dolls, loaves of bread, is the stuff of which Murch paints with rich sensuous color and texture. His craftsmanship is superb, his ideas direct. At his death, the New York Times obituary commented that he will probably go down in American art history as the most important "realist" of the twentieth century, probably surpassing Andrew Wyeth.

LOUISE NEVELSON b. 1900 in Kiev, Russia.
Came to U.S. in 1905.
Lives in New York City.

60. Night Visage VII 1969
black painted wood and formica
48" x 34 3/8"
Lent by Dr. Thomas A. Mathews

This wood relief sculpture is an assemblage and each block within the whole is also an assemblage--a technique used and reused in many ways by the gifted Nevelson. The fascination of her sculpture, made of pieces of carpentry, mysteriously enclosed in recesses and usually painted black, induces increasing interest; the shadows make images which are imaginative and moving. In the words of the critic Robert Goldwater: "Multiplication gives them emphasis, unexpected blackness binds them into a muted, brooding whole."

TOM NICHOLAS b. 1934 in Connecticut

61. Landscape with Magpies 1969
watercolor
19" x 29 1/2"
Lent by Mr. and Mrs. Manuel Baker

Watercolors are pre-eminent in the work of this young artist, who has received more than 80 awards for oils and watercolors since 1960 in regional and national exhibitions. He paints traditional still-lives and landscapes, giving to each his own unique manner and personality.

CLAES OLDENBURG b. 1929 in Stockholm. Came to U.S. in 1936. Lives in New York City.

62. Small Monument for A London Street - Fallen Hat (for Adlai Stevenson) 1967
crayon drawing
15 1/2" x 22"
Lent by Collection of Kimiko and John Powers, Aspen, Colorado

A glimpse into Oldenburg's imagination can be obtained just from looking at the titles and materials of his sculpture, such as Strong Arm, in enamel and plaster; Soft Typewriter, in vinyl, cloth, kapok and plexiglas; Tub, a hard model of corrugated paper, wood, and enamel; or the French-Fried Potatoes dangling out of a brown paper bag. His soft sculptures are well-known symbols, each creation having been touched with the artist's metamorphosis. Many are the drawings he makes for projects, still only in his mind, for monumental sculpture. The sociological meaning is secondary but it is there. In this drawing there is an added 'tag' which indicates that this sculpture is destined to be wrought on a sidewalk square in London, the square where Adlai Stevenson's hat dropped, as he fell and died. The small explanatory note says: "so that passersby might trip over it."

JULES OLITSKI b. 1922 in Russia. Came to U.S. in 1924. Lives in New York City.

63. Flume 1965
acrylic on canvas
48 3/4" x 16"
Lent by Mr. and Mrs. Alvin Dulcan

Flume, a spray painting, is typical of the work Olitski has been doing since 1965. He uses two or more spray guns filled with acrylic paint and powered by an air electric-compressor to achieve a layered intensity of color on unsized and unprimed canvas. The painting, while totally non-representational, draws the viewer into it.

MORRIS HALL PANCOAST b. 1877 in Salem, New Jersey. d. 1963

64. The Seaside Farm c. 1921
oil on board
17 1/2" x 13 1/2"
Lent by Mr. and Mrs. Ralph E. Marker

Although primarily an impressionistic landscape painter, Pancoast was also, as were many of his contemporaries, a newspaper illustrator. He was a noted theatrical and political cartoonist. He had close associations with artists such as John Sloan, who did a celebrated portrait of Pancoast.

GABOR PETERDI b. 1915 in Hungary.
Came to U.S. in 1939

65. Mauna Loa 1969
etching, combined technique
40" x 28"
Lent Anonymously

The classic textbook on printmaking was written by Peterdi, who instructs well

because he has reached the pinnacle of printmaking in America. A fine artist who paints in oils, and sometimes constructs prints on the same subjects, he has always been interested in nature, in landscapes strange and ordinary, in the image of man within nature. The colors in his oils are glowing or cool, and the prints are equally vibrating. Light builds the spaces so that the perspective is always changing, as if the viewer looks up to a mountain, or down over snow-covered roofs. To look at his prints is to enjoy and to be taught.

MAURICE B. PRENDERGAST b. 1859 in Newfoundland. To Boston in 1861. d. 1924.

66. The Bathers 1914-1916
watercolor
11" x 15 1/2"
Lent by Mr. and Mrs. Maxwell Oxman

In boyhood Prendergast had innate qualities which later bore fruit in his paintings: he was light-hearted, with a restless imagination attuned to the attraction of color, feminine grace, vivacity, and the activity of people having fun in the public gardens, on the beaches, in jaunty horse-drawn carriages. He studied in Paris and later in Venice, experiences which further brightened the colors he used. The Bathers has all the luminosity of the watercolors which he did upon his return from the exciting sights of Europe. This picture is further enhanced by the frame, which was made for it by Charles Prendergast, the artist's brother.

ROBERT RAUSCHENBERG b. 1925 in Port Arthur,
Texas.

67. Marsh (from the Apollo series)
lithograph (39/60) 1968
43 3/4" x 32 3/4"
Lent by Sue R. Shanks

The incredible variety in Rauschenberg's work began in the 1950's with his use of every sort of familiar object within his pictures, placed on every sort of common-place background. His subjects often have a truly commonplace quality, such as the arrangement of cardboard cartons recently done for the new Walker Art Center in Minneapolis. But in the majority of his paintings and prints, he chooses esoteric and currently meaningful ideas such as the lithographs often referred to as 'moonshots.' The Apollo series truly shows a large measure of Rauschenberg's capabilities.

MAN RAY b. 1890 in Philadelphia

68. Le Chevalier Rouge (The Red Knight)
oil on canvas 1938
45 5/8" x 35 1/4"
Lent by Mr. and Mrs. David Lloyd Kreeger

In the years 1915 to 1921 Man Ray was painting what were possibly the most avant-garde paintings in America. His friendship with Marcel Duchamp and Francis Picabia influenced him to continue his original conceptions, breaking out into Dadaism and later, Surrealism. His work is worldly, thought-provoking, sophisticated, and sure of its place in twentieth century currents of art. To understand his art one should read his autobiography, Self-Portrait where he says: "In a life devoted to the graphic arts, I have felt more and more a desire to supplement my work with words..."

MARK ROTHKO b. 1903 in Russia. Came to
U.S. in 1913. d. 1971

69. Untitled 1954
oil on canvas
113 3/4" x 67 1/2"
Lent by Mr. and Mrs. David Lloyd Kreeger

It is impossible to estimate the extent of Rothko's influence on a great many of the various groups of painters creating now, but in every area one can trace the power of his experimentation and realization. He had a talent for explaining his painting, which somehow -- probably because of its romantic and radiant color-quality -- is highly magnetic to many. Very simply, he said he painted large pictures because he wanted to create a state of intimacy. He felt that a large picture is "an immediate transaction... it takes you into it." Later he said: "I found the figure could not serve my purposes... the whole of man's experience becomes his [the artist's] model, and in that sense it can be said that all of art is a portrait of an idea."

LUCAS SAMARAS b. 1936 in Macedonia, Greece.
Became U.S. citizen in 1955.

70. Untitled 1962
sculpture of book with pins, covered
with brass
7" x 8 1/4", plus pedestal
Lent by Mrs. Zachary Fisher

The strength of this young artist's work is in the feelings and concepts of himself which he puts into the simplest objects around him, making them outbursts of his own psyche. His mother having been a dressmaker, he uses pins put into other objects, such as this book

LUDWIG SANDER b. 1906 in New York.

71. Untitled 1965
oil on canvas
67" x 50 1/2"
Lent by Dennis Sherwin

Sander is a Minimalist, with a sure eye for form and space, an intellectual sense of color, and the ability to paint with craftsmanship. He says to the viewer: "One must make the effort to read the artist's unique language, not supinely await the cicerone."

JOHN SINGER SARGENT b. 1856 in Florence, Italy. Came to U.S. in 1876. d. 1924.

72. Corner of a Garden c. 1910
oil on panel
14" x 10"
Lent by Mr. and Mrs. Maxwell Oxman

Although Sargent is known chiefly for his portraits, this small study of a flower garden is interesting because it shows his mastery of brush-strokes, restrained color, and an elegance evident in all his work.

MAX SCHALLINGER b. 1902 in Austria. Came to Baltimore in 1932. d. 1955.

73. Gloria 1951
oil and relief on board
46 1/2" x 35 1/2"
Lent by Mr. and Mrs. Ralph E. Marker

To understand the work of Schallinger, who is a 'museum-held' artist rather than one popularly collected, one must think of his early training in Vienna, Munich, and the Bauhaus at Dessau.

Gloria has the rich symbolism, high imagination, and emotion characteristic of these schools. He often combined painting with wood-carving, sometimes elaborate mobile structures. He used predominantly dark color-tones, but later did abstract painting in soft shades of grey, yellow, and blue.

KARL SHRAG b. 1912 in Germany. Came to U.S. in 1938.

74. Forest Interior with Sunny Patch 1968
oil on canvas
36" x 27"
Lent Anonymously

With brilliant colors boldly applied, this artist paints the luxuriant foliage of the tropics and northern scenes of deep dark forests with equal conviction. His work communicates quickly, giving excitement and a buoyancy of spirit.

GEORGE SEGAL b. 1924 in New York.

75. Untitled 1964
pastel drawing
24 1/2" x 18 1/2"
Lent by Dr. and Mrs. Howard Silby

In order to create sculpture in plaster and mixed media, for which Segal has become famous, he has done many drawings as exercises to study the sculptural massiveness of the human body. His pastel drawings on colored paper have a luminosity reminiscent of Redon. His work shows the solid background of the teachings of Hans Hofmann.

ALAN SHIELDS b. 1944

76. O.R.Y.S. Rasin 1970
acrylic on canvas, mixed media
87" x 26"
Lent by Dr. and Mrs. Howard Silby

It is appropriate that the youngest artist represented here should have in his work some very new and young ideas, and unconventional techniques. His large grid painting has action-painting, staining, collage with beads and embroidery, the rectangular form bound by the outer edge of the canvas enclosing the torn inner space: all conveying the artist's interest and feeling for spatial relationships.

EVERETT SHINN b. 1876 in Woodtown,
New Jersey. d. 1953

77. London House c. 1913
pastel
10" x 13"
Lent by Mr. and Mrs. Robert P. Kogod

The youngest member of The Eight, Shinn was an artist-illustrator. His early work, such as this pastel, has a fine control of composition, along with a free style quite different from his contemporaries. He was strongly influenced by Degas, who gave direction to Shinn's later paintings of the theatre and circuses.

JOHN SLOAN b. 1871 in Lock Haven,
Pennsylvania. d. 1951

78. "The Animal They Were Hunting Passed
Quite Near Them" 1904
etching
3 3/4" x 5 5/8"

"When She Beats the Roll on Her Drums
the Villagers Came Running from All
Sides" 1904
etching
5 1/2" x 3 7/8"
Lent by Mr. and Mrs. Ralph E. Marker

These two tiny etchings, framed together, contain the kind of subject-matter and art work for which Sloan is most highly regarded today. He was one of the Philadelphia group of artist-illustrators taught by Robert Henri, who urged his pupils to paint everyday sights. Beginning in 1904 Sloan painted episodes in the New York city scene with particular charm. In his own words: "It is not necessary to paint the American flag to be an American painter. As if you didn't see the American scene every time you opened your eyes."

DAVID SMITH b. 1906 in Decatur, Illinois.
 d. 1965

79. Helmholtzian Landscape 1946
 painted iron sculpture
 15 7/8" x 19" x 7 3/4"
 Lent by Mr. and Mrs. David Lloyd Kreeger

David Smith is already one of the 'old masters' in twentieth century American sculpture. He used an enormous variety of materials, the material itself lending significance to the subject. His early pieces in metal were often abstractions in which the viewer easily perceives the initial inspiration from nature. As his sculpture moved into a more sophisticated maturity he worked completely in abstract symbols. Yet the frame of reference is essentially a recognizable element with an inner beauty emerging from the beautifully finished metal.

RAPHAEL SOYER b. 1899 in Russia. Came
 to U.S. in 1912. Lives in
 New York.

80. Girl in Red Blouse c. 1940
 oil on canvas
 19" x 15"
 Lent by Dr. and Mrs. Herbert Pollack

Soyer began painting in the early 1920's, and was a WPA artist during the Depression. He is always empathetic with the people he paints, so that inevitably he transmits the mood of his sitter and something of the surrounding world which has set the mood. Pascin and Degas were vital influences upon him.

THEODOROS STAMOS b. 1922 in New York.

81. Mandrake Field 1962
 oil on canvas
 56" x 68"
 Lent by Dr. and Mrs. Jacob Weinstein

Stamos is usually described as an American Surrealist, and the title of this explicit painting seems to furnish the reason for this classification. Even though this is an abstract single image placed on a non-delineated white background, we are perfectly sure that the image has literally been seen, perhaps distorted but communicating nonetheless the idea of a mandrake field.

FRANK STELLA b. 1936 in Malden, Massachusetts.

82. Untitled 1968
 silkscreen (3/100)
 18" x 24"
 Lent by Dennis Sherwin

The large body of work already produced by this young artist has made tremendous impact on young talent everywhere. He has concentrated on the shape of paintings as well as on the images done in stripes or other geometric forms. At this date it is difficult to classify or even to explain his painting: much of it is acrylic or powdered acrylic; some is metallic paint. The public has seen his huge canvases, and been attracted to them. Now his graphic work exerts some of the same attraction, for one can grasp from the prints a good deal of the communication in his paintings.

GEORGE TOOKER b. 1920 in Brooklyn

83. Two Heads 1967
 tempera on panel
 12" x 16"
 Lent by Dr. Thomas A. Mathews

Among the new movements which followed the abstract expressionism of the 50's was a school of sharp realism, fundamentally a form of surrealism. George Tooker's paintings are almost architectural, with repetition of the paintings' structure, the application of clearly defined colors, and divisions which in themselves are a part of the social message.

ERNEST TROVA b. 1921

84. Mechanical Man 1970
 nickel-plated bronze
 14" high
 Lent by Mrs. Donald Brown

Ernest Trova's Falling Man symbolizes man in a mechanized environment and recurs in all his series of sculptures and Mechanical Man, essentially the same symbol, is executed in nickel-plated bronze, one of many slick metals used by this artist. Though committed to seeing man in relation to an industrial world, he may be expressing the basic idea of The Fall of Man, counteracted by man's seeming ability to come out all right, aided by technology.

ANDY WARHOL b. 1925 in Philadelphia.
 Lives in New York City.

85. Black and White Flowers 1964
 acrylic on canvas
 5" x 5"
 Lent by Mrs. Daisy Kempton D'Ossche

Pop Art was a shocker when its banal and repetitive images entered the art scene, where previously the Abstract Expressionists were the strongest force in American art. There might have been a logical return to painting the figure, but instead Americans were drawn to the painting of the lowliest objects in common use or the most looked-at people in films or in public life. It was difficult to accept Warhol's Coke bottle, yet soon it was accepted as readily as the wine bottles painted by an older generation. This extremely small painting of flowers -- a theme which Andy Warhol has used over and over again in larger scale -- seems to bear his trademark. This artist's talents are so varied and widespread, in almost all the arts, that his name looms large in the knowledge of almost any museum-goer today.

MAX WEBER b. 1881 in Russia. Came to
U.S. d. 1961.

86. Abstract Forms 1955

mixed media

23 1/2" x 17 3/4"

Lent by Mr. and Mrs. Bernhard G.
Bechhoefer

Max Weber, with years of study in Paris and many friendships with the leading artists there (in particular, Rousseau) became the first American Cubist painter in 1909. The first museum show for a living American was presented in 1913 for Max Weber. Consequently his influence at the time of the Armory Show was considerable. Soon after he turned to painting abstractions, and then spiritual subjects. He returned again and again to the idiom of abstraction, a very deep love which he could not relinquish. This study of abstract forms shows his enjoyment of line, and a feeling for color which has made some critics name him as one of the first colorists.

TOM WESSELMANN b. 1931

87. No. 8577 1965

drawing

46 1/4" x 43 1/2"

Lent by Mr. and Mrs. Marvin Gerstin

This artist is a foremost representative of Pop art. His sources of inspiration come from the close-up commercial lens and billboards. His nudes are done in many media: liquitex on canvas, drawing on plastic, collages, and are considered to be among the best of all his work.

1940-1941

The 1940-1941

1940-1941

1940-1941

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The 1940-1941

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The 1940-1941



TEN
YEARS

THE
FRIENDS
OF
THE
CORCORAN





Hans Hofmann *Golden Blaze* 1958 (COVER)

62. Claes Oldenburg *Small Monument for a London Street-Fallen Hat (For Adlai Stevenson)* 1967 (back cover)

TEN
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THE
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OF
THE
CORCORAN

TWENTIETH CENTURY AMERICAN ARTISTS

OCTOBER 23 — NOVEMBER 21, 1971

THE CORCORAN GALLERY OF ART WASHINGTON, D.C.

THE CORCORAN GALLERY OF ART

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PREFACE

The exhibition and this catalog which documents it consists of two parts. There is one section devoted to 87 works by twentieth century American artists drawn from the private collections of members of the Friends. Estelle Bechhoefer, Chairman of the Friends' Exhibition Committee, and Renato Danese, former Curator of Contemporary Art at the Corcoran, have done an outstanding job selecting these works.

A second section of the catalog lists 42 works by American artists which have been given to the Corcoran by or through Friends over the last ten years. This listing documents the complete body of work given by the Friends; with one exception it is all from the twentieth century. A major selection of these gifts constitutes a separate presentation exhibited simultaneously with that of the Friends' privately owned art works.

It was my own decision to limit the presentation at hand to work by twentieth century American artists, and this was for several reasons. Although the Corcoran's policies do not restrict it to American art, it is American art, primarily of the nineteenth century, that forms its most significant area within the collections. The majority of important works by twentieth century Americans owned by the Corcoran has been given by the Friends. Without the generous efforts of the Friends in making these gifts the Corcoran would be meagerly represented in this important period. Even so, there are many major Americans of the twentieth century who are not represented in the Corcoran collections. In addition to publicly presenting the private resources of the Friends, I hope this part of the exhibition will further encourage interest in the needs of the Corcoran's permanent collection.

In the last 70 years American art has been not only extraordinarily varied and rich, but its achievements have influenced art the world over, and its highest achievements are generally considered to be the most important of the period. The variety of the past 70 years is reflected in the presentation at hand. Spanning the century so far there is work from the Ash Can School, social realism from the 1920's and 30's, work by this country's pioneer abstract artists of both expressionist and non-objective or geometric inclinations, as well as work by contemporaries involved with many types of literal and imaginary realism and all types of abstraction.

Special note should be taken of the inclusion of work by great artists born abroad who became American citizens, such as Albers, Hofmann, and Lipchitz.

Some of this country's greatest twentieth century artists are represented by those works given the Corcoran by the Friends. These include Milton Avery, Edwin Dickenson, Hans Hofmann, Louise Nevelson, Jules Olitski, and Thomas Wilfred. I am pleased to have shared with the Friends the decision to acquire certain contemporary works for the collection during the period I have served as Director. These would include works by Jack Boul, Ed McGowin, Howard Mehring, Franklin Owen, Philip Pearlstein, and Joseph Shannon.

My thanks go to all members of the Friends, and especially those who have parted with cherished works to make this exhibition possible. My heart-felt gratitude is due Estelle Bechhoefer, who has performed the most graceful and professionally devoted service for this project. While celebrating the very significant role the Friends of the Corcoran have played in building our permanent collection over the past ten years, I look forward to their continued vital contributions in the years ahead.

Walter Hopps, *Director* The Corcoran Gallery of Art

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PRESIDENT'S STATEMENT

It is my privilege and pleasure to welcome visitors to this Tenth Anniversary celebration of The Friends of the Corcoran. It is our view that no more appropriate way could be conceived of marking this anniversary than of providing the public with this exhibition jointly sponsored by the Gallery and the Friends. Herein one can see some of the best that the Friends have proudly contributed to the Gallery, as well as some of the best that we ourselves have collected over the years and which hopefully may some day find its way into the Gallery's collection.

We Friends face this second decade with knowledge of the great challenges ahead. The Gallery's reorganization and fiscal crisis make it even more important for its friends to come to its aid. We will do our utmost to fulfill that obligation. More importantly, however, the next decade may see great changes in the basic concept of art museums. Challenging questions are already being asked about art galleries and museums. Should we continue to collect works of art? Should we continue to show these works to the public? Should we transfer our energies to active public participation programs, to educational programs, to support of contemporary artists? Should some of the older works in the Gallery be sold to make room for newer works? Should the Gallery's collection continue to represent a historical cross-section, or should it be more narrowly circumscribed? These and dozens of similar questions will be asked, considered, and probably even answered in the years that come.

We in The Friends of the Corcoran stand ever ready to provide aid and comfort to the Gallery during these coming trying years and urge all those members of the public who are as concerned as we are with these problems to join with us in our endeavors to be true Friends of the Corcoran.

Julian H. Singman
The Friends of The Corcoran

INTRODUCTION

*"When all is said, the world owes private collectors an enormous debt . . . Each purchase is the record of a vivid experience, either a long pursuit or a struggle in which mounting desire has conquered prudence and economy. It has been brought home in triumph, unpacked with trembling hands, and placed, after many experiments, in the right company and the right light. It is true that after a few months have gone by the collector will forget about it for days on end. But each time a sympathetic visitor looks at one of his precious pets, something of his first rapture returns; it becomes once more a friend, toy, fetish and familiar and there is re-established that complex human relationship which gives the private collection its life."**

Sir Kenneth Clark

Looking back over the first ten years of The Friends of the Corcoran, I find among its major contributions to its members and to the art-interested public in Washington a series of private collectors' exhibitions. I remember that at its inception in 1961 the Friends presented a small but choice selection of works of art drawn from charter members' collections. Three years later, May 1964, the Friends staged an exhibition of much greater scope—a 90 year survey of modern paintings and sculpture, again from private collections, those of Friends and their friends, living in the Washington area. In 1966, to mark its fifth anniversary, the Friends assembled a relatively large exhibition, *The Contemporary Spirit*, designed to show paintings and sculpture owned by its members, limiting selections to those never previously shown in Washington. Only a little more than half of the works in this show were by American artists.

Now in its tenth year, the Friends, with the active co-sponsorship of the Gallery, offer this exhibition, *Twentieth Century American Artists*. All work in our part of this exhibition has been chosen from the collections of our members. Work in all media has been included. Our goal was to maintain an eye toward high quality, historical balance, and to stimulate interest in the art acquisition program of the Corcoran.

Since it has been my good fortune to have been involved in the exhibition program of the Friends throughout its ten years, I feel that I do indeed have knowledge of the problems as well as the delights entailed by a collectors' exhibition. Most private homes have moderate-size space for the display of art objects. Thus, it is a problem to select works of art which will have authority in the grandeur of public museum space. For this exhibition we have tried to envision and maintain an ambiance of intimacy so that the sensibilities of private lenders might be felt in the Gallery. We hope the presentation can convey something of the pleasure, the passion, and enthusiasm which are behind the collectors' choices to own and display in their homes. It is especially gratifying to find that the Friends have a large number of young, knowledgeable collectors who have fresh enthusiasms. Perhaps this gathering together of art from both large and small homes can also be seen as a survey of changing taste.

Altogether, viewing the collections has been a labor of high concentration and thoughtful decision. We cannot minimize the difficulties in the process of selection. We have looked carefully at well over five hundred works of art. Undoubtedly many objects of museum quality that we might have chosen are not in this exhibition. In some cases the interest and justifiable admiration of an owner for a particular work of art was so strong that the decision was to include it even though the artist has not attained an "established" name of art-historical significance. Many small, indeed very small, objects are here, but each was judged to have special radiance, conveying something of the artist's unique vision.

For all the selections we are deeply grateful for many hours of consultation and viewing given by the former Curator of Contemporary Art, Renato Danese, and for the continuing help and advice of the Gallery's Director, Walter Hopps.

The facilities of the Corcoran Gallery have at all times been at our disposal, with special help from the Registrar, Martha Morris, from the Research Curator of American Art, Dorothy Phillips, and from Mr. Hopps' Assistant, Frances Fralin. To Victor Amato and Albert D'Ossché we owe thanks for all local photography for this catalog, and to several members of the Friends for financial gifts which made the catalog possible. I warmly appreciate the hard work, vital time and energy, and the knowledge supplied by the Co-chairmen, Mrs. Morton Alper and Mrs. Edith Bralove, for viewing and judging collections, and by Mrs. Ralph Marker, Mrs. Alvin Dulcan, and Mrs. Howard Silby for the considerable research in creating this catalog.

Mrs. Mackenzie Gordon was unfailing in her support from the Membership Committee, and Mrs. Daisy Kempton D'Ossché in her efficient but graceful handling of the Program for the Gala Opening of the exhibition. Mrs. Tompkins Parker and Mrs. William Cafritz gave invaluable advice on all organizational problems. Mr. George Erion served ably as our financial advisor. Mrs. Inga Heck, as Chairman of Publicity, has brought much attention to the purpose of the Friends. The President and Board of Directors of the Friends were unsparing in their encouragement and reassurances, and I thank them for entrusting to me the Chairmanship of this important tenth anniversary exhibition. Most of all I thank the individual lenders, whose role is described by the art critic Douglas Cooper: ". . . in a culturally benighted, confused and eclectic age like our own, their special sensibility leads to all sorts of valid discoveries and helps to maintain sane standards of judgment."* I hope this exhibition does just that.

Estelle S. Bechhoefer
Chairman, Exhibition Committee

* Douglas Cooper, editor, *Introduction to Great Private Collections*, N.Y.C., 1963.

ILLUSTRATIONS





72. John Singer Sargent *Corner of a Garden* c. 1910





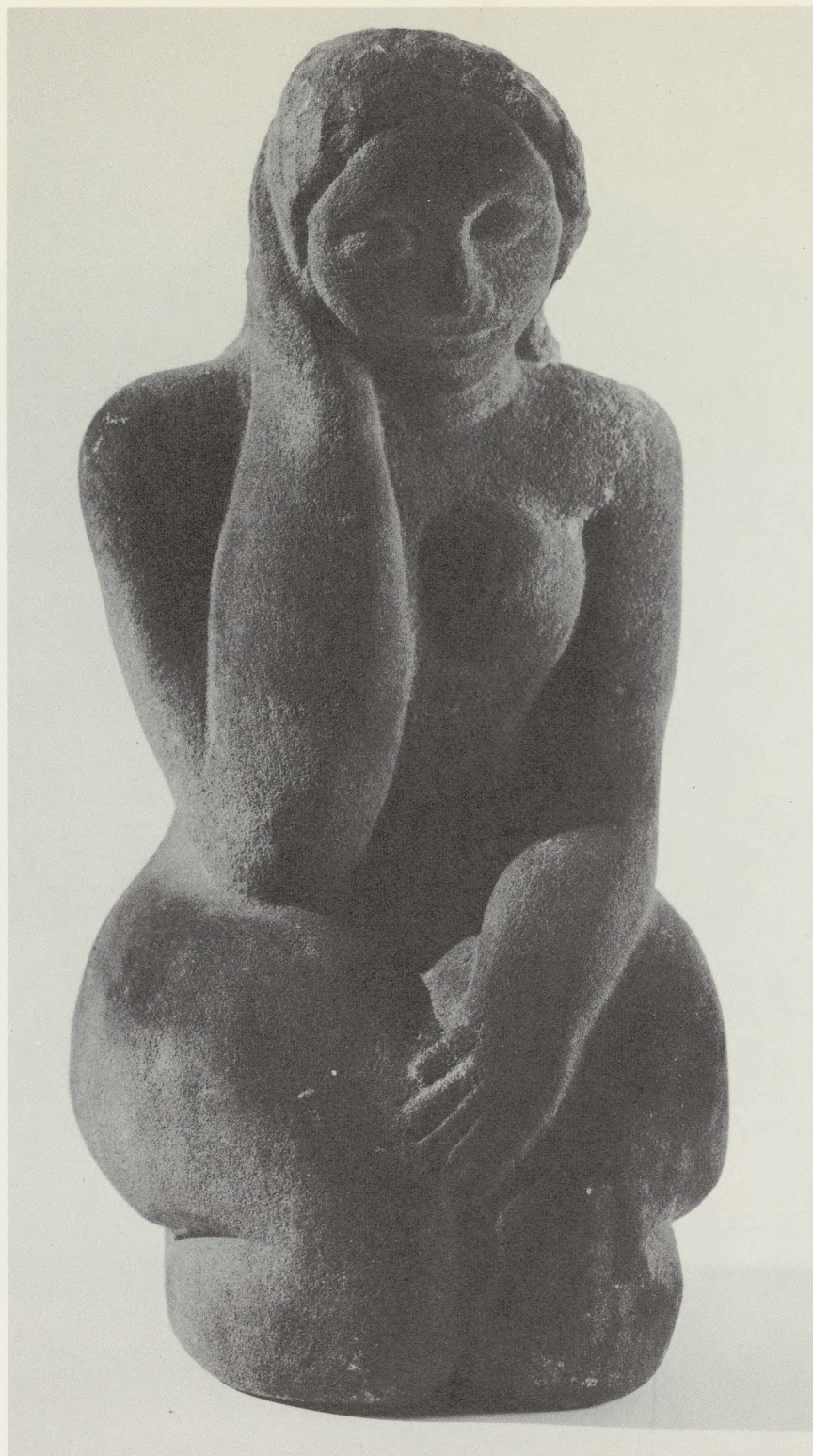
14. William Merritt Chase *Country House* c. 1900-05



41. Edward Hopper *Gloucester House* 1926



47. Gaston Lachaise *Head of John Marin* 1928

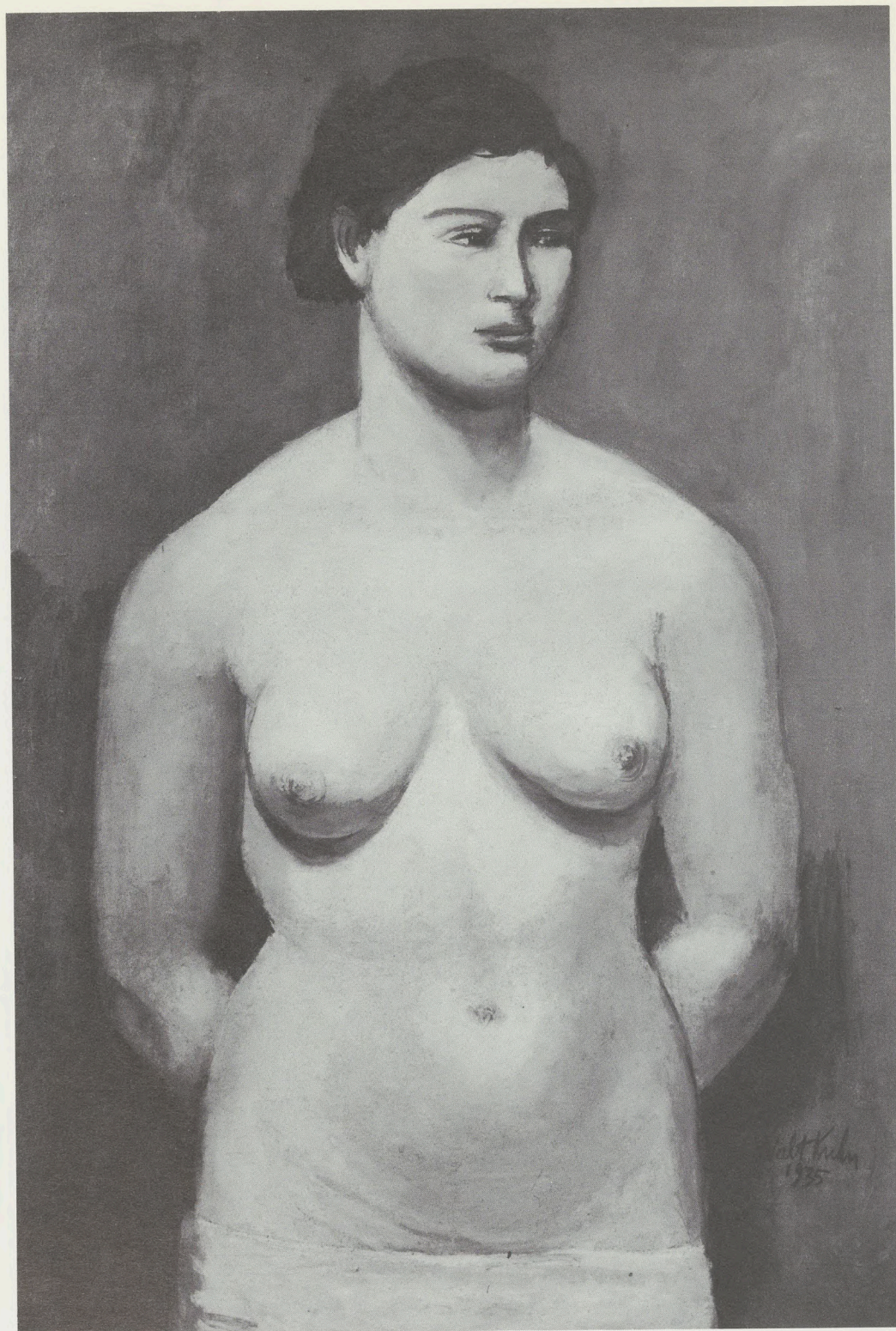


27. John Flannagan *Kneeling Woman* 1930

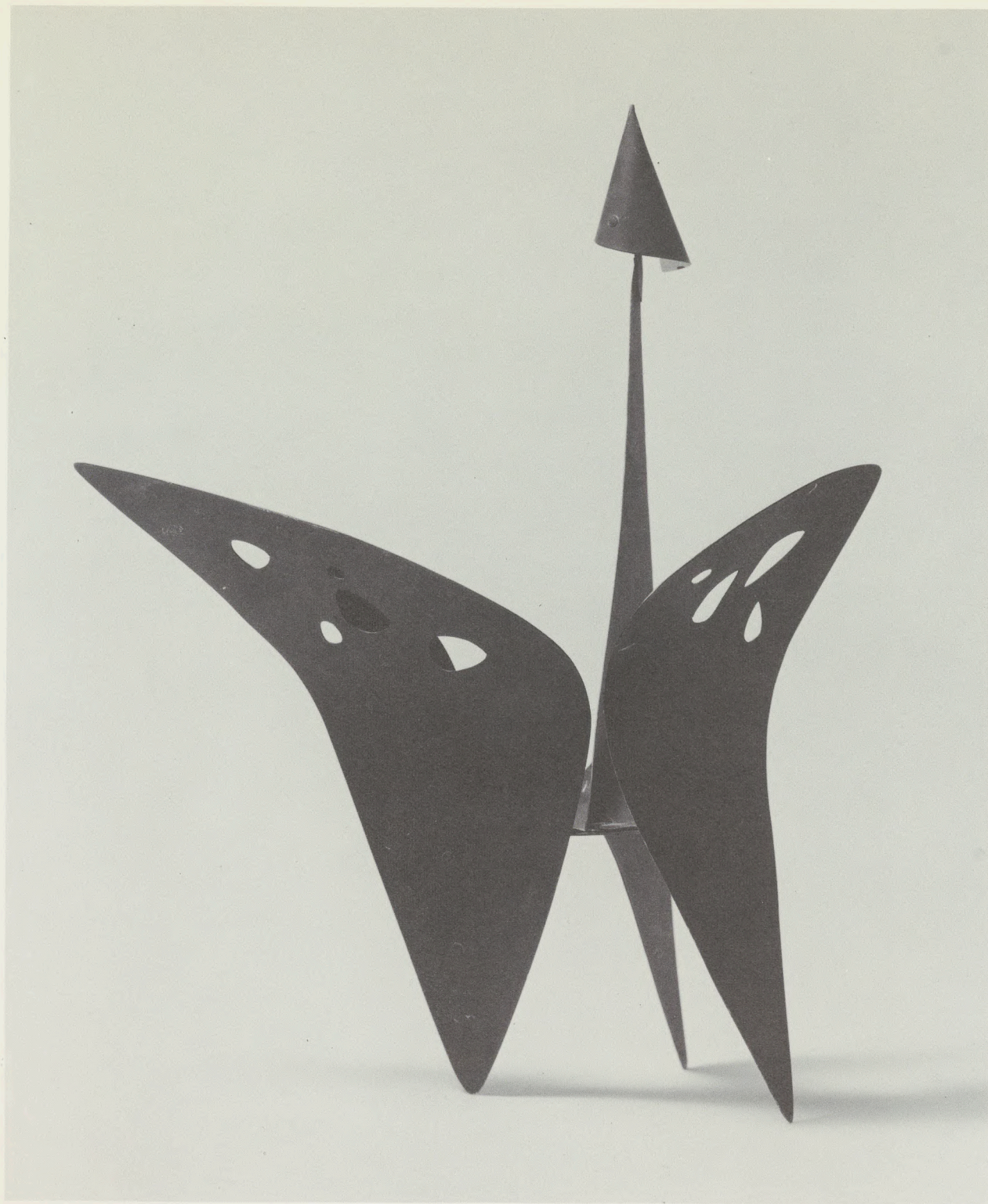


7. Thomas Hart Benton *Threshing* 1951

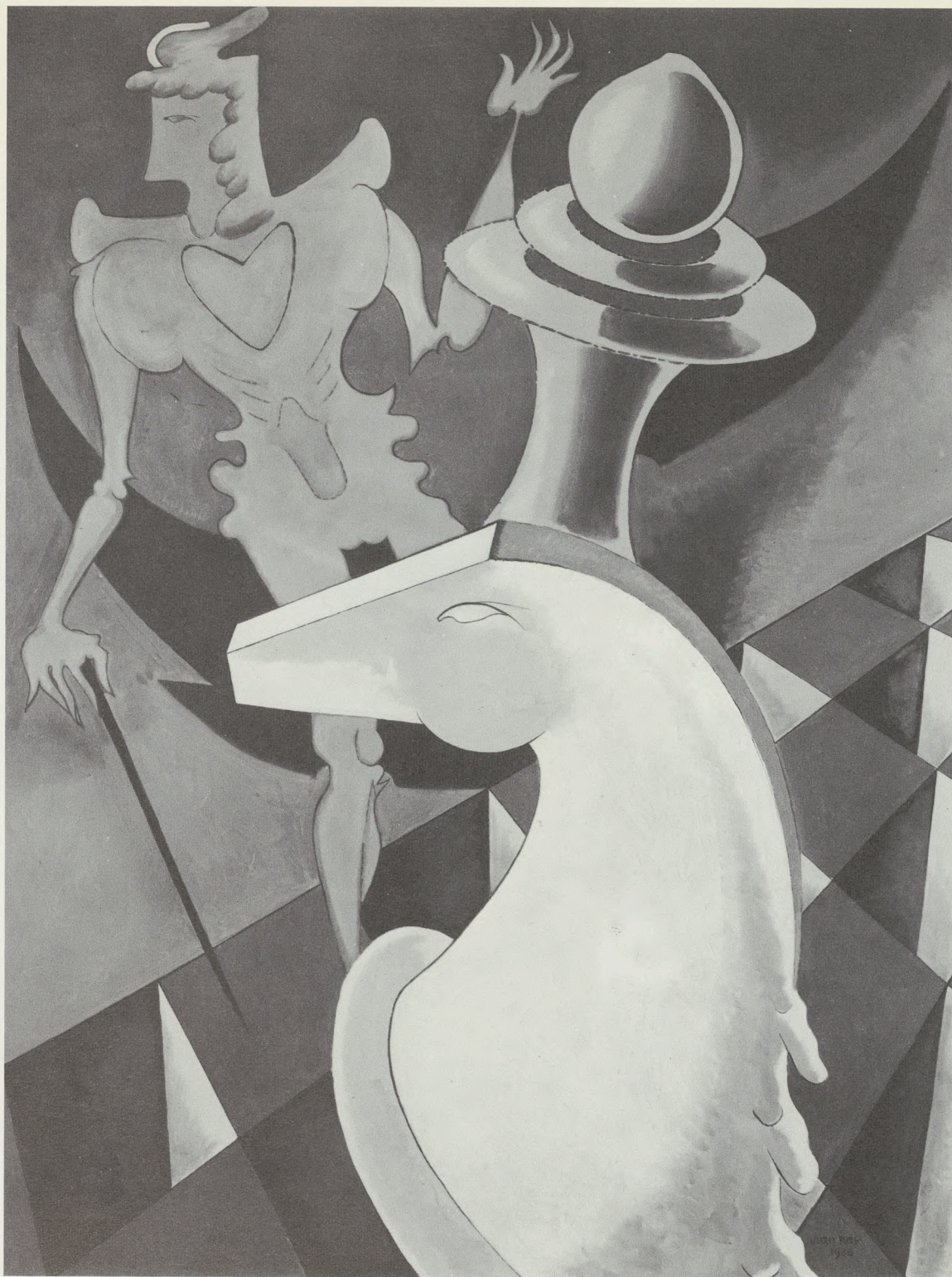




46. Walt Kuhn *Dryad* 1935



11. Alexander Calder *Butterfly with Holes* before 1940



68. Man Ray *Le Chevalier Rouge* (The Red Knight) 1938



21. Stuart Davis *Harbor Tug* 1940



George L. K. Morris *Indian Composition* 1942-45



10. Charles Burchfield *September Morn Fantasy* 1963



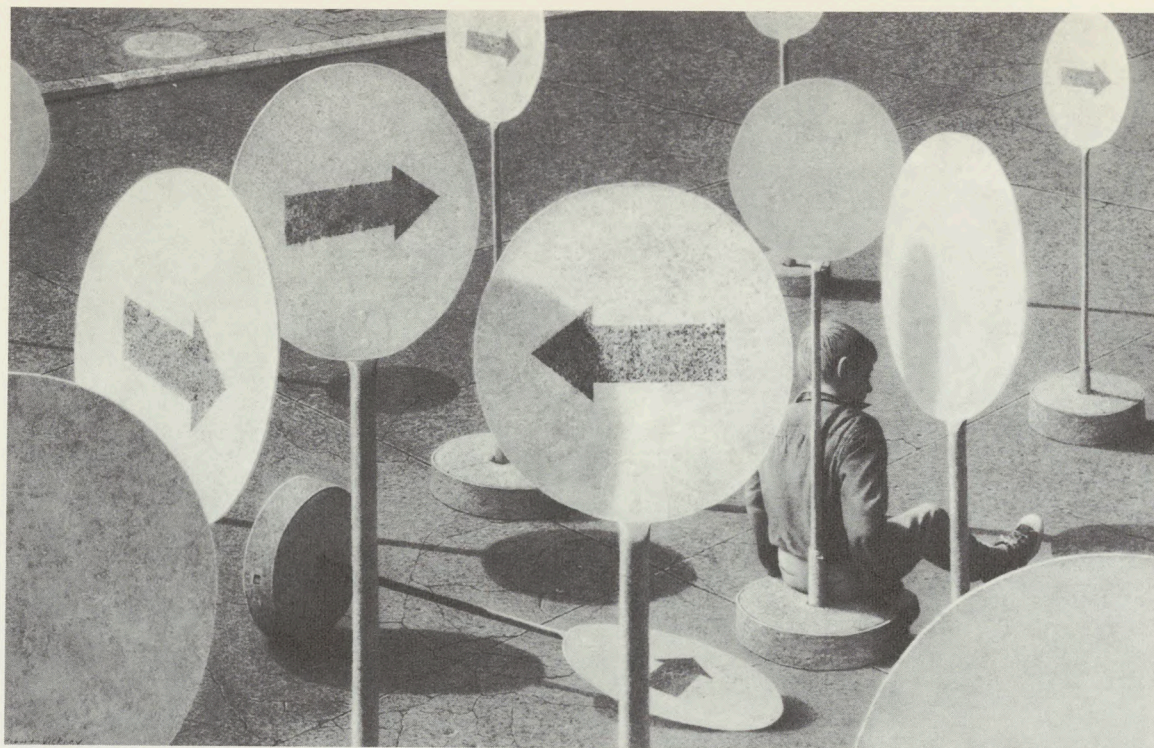
Milton Avery *Girl on a High Chair* 1960



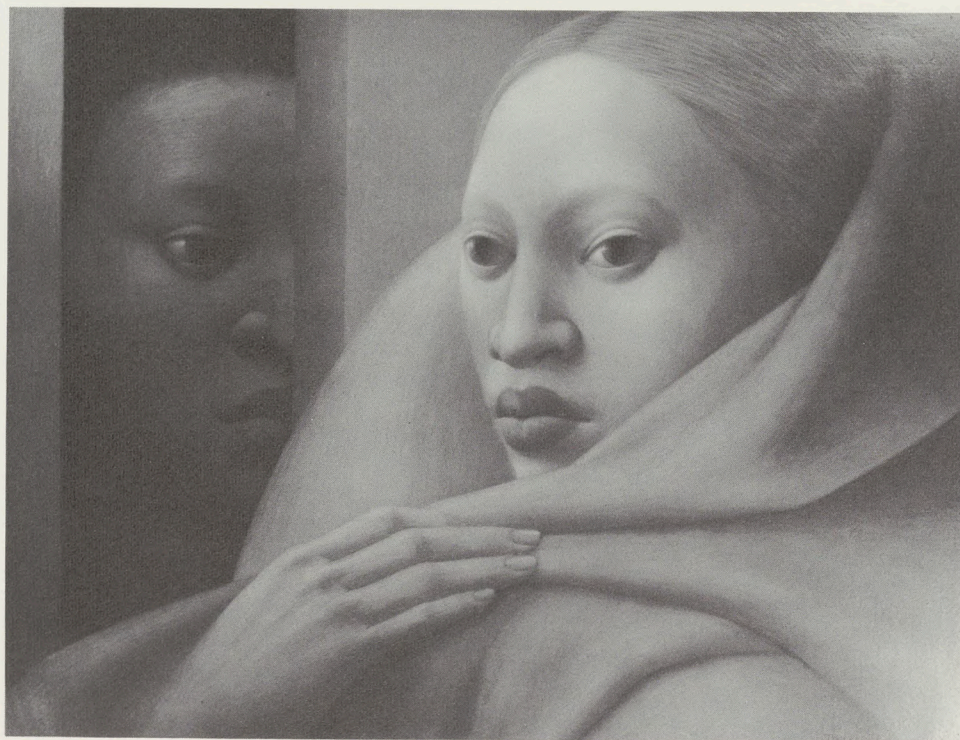
33. Arshile Gorky *Virginia Landscape* 1946



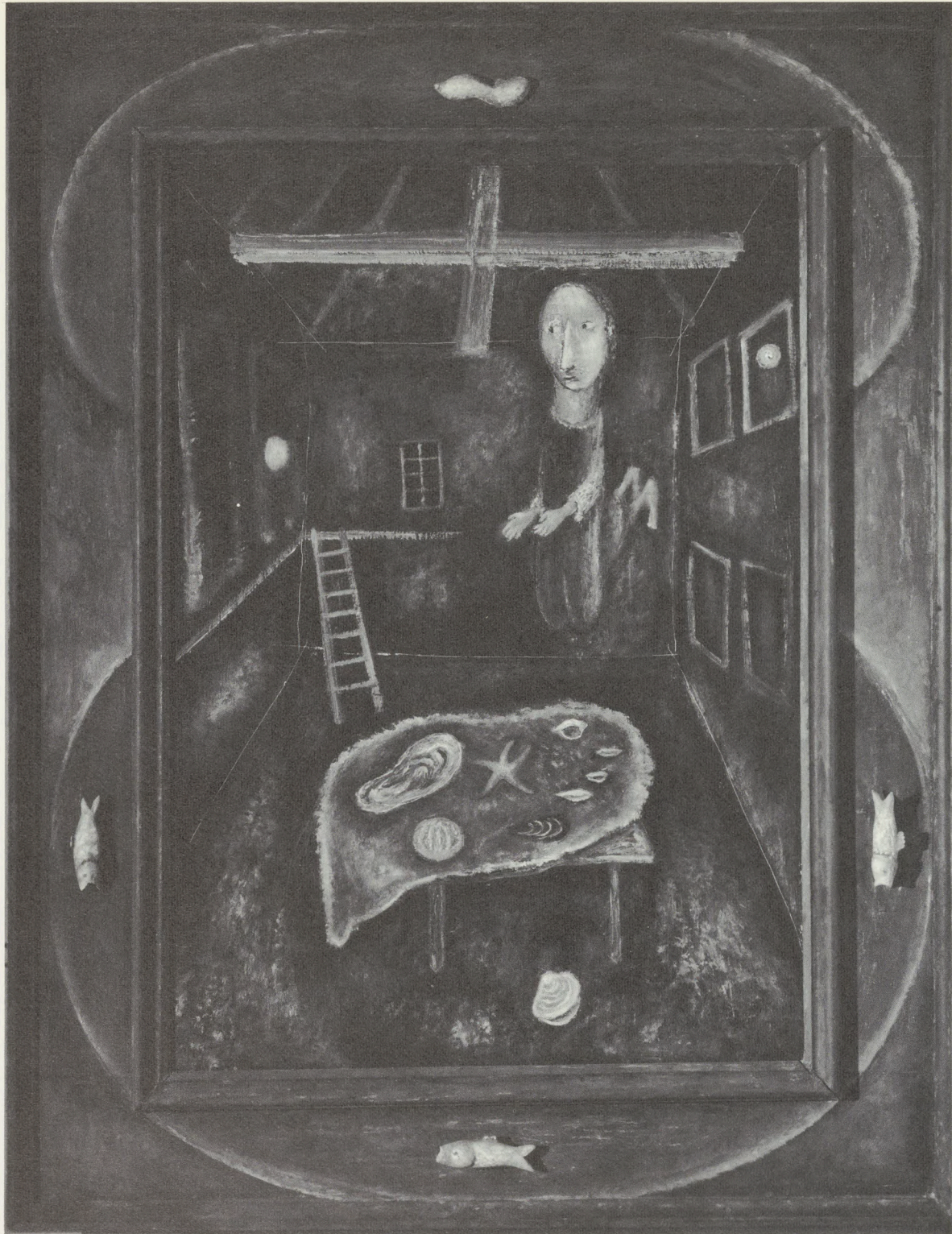
80. Raphael Soyer *Girl in Red Blouse* c. 1940



Robert Vickrey *Signs* c. 1961



83. George Tooker *Two Heads* 1967



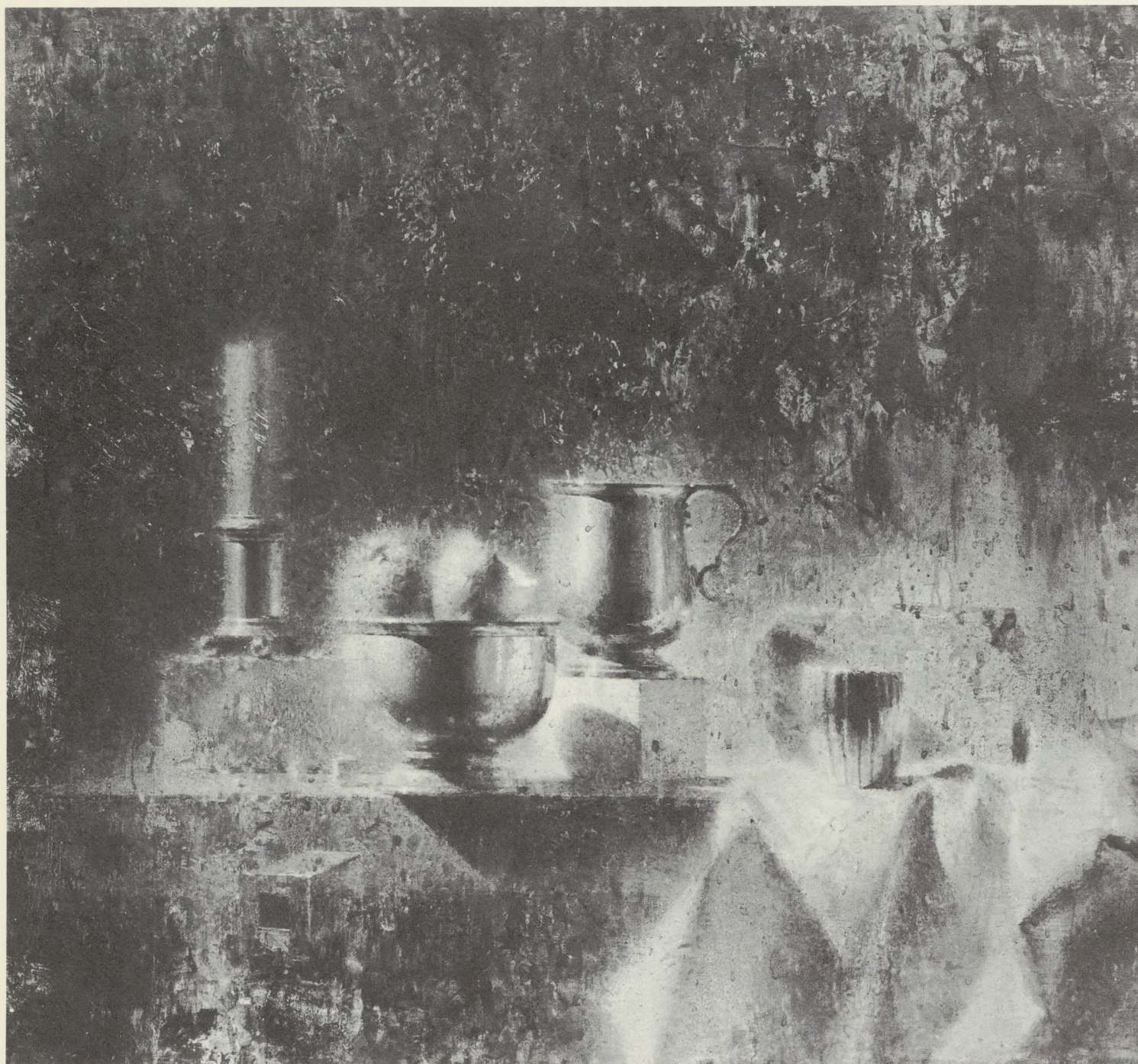
73. Max Schallinger *Gloria* 1951



Kenneth Callahan *The Waiters* 1964



24. Richard Diebenkorn *Woman on Porch* 1958



Walter Murch *The Birthday* 1963





Jack Boul *Baltimore Alley* 1965



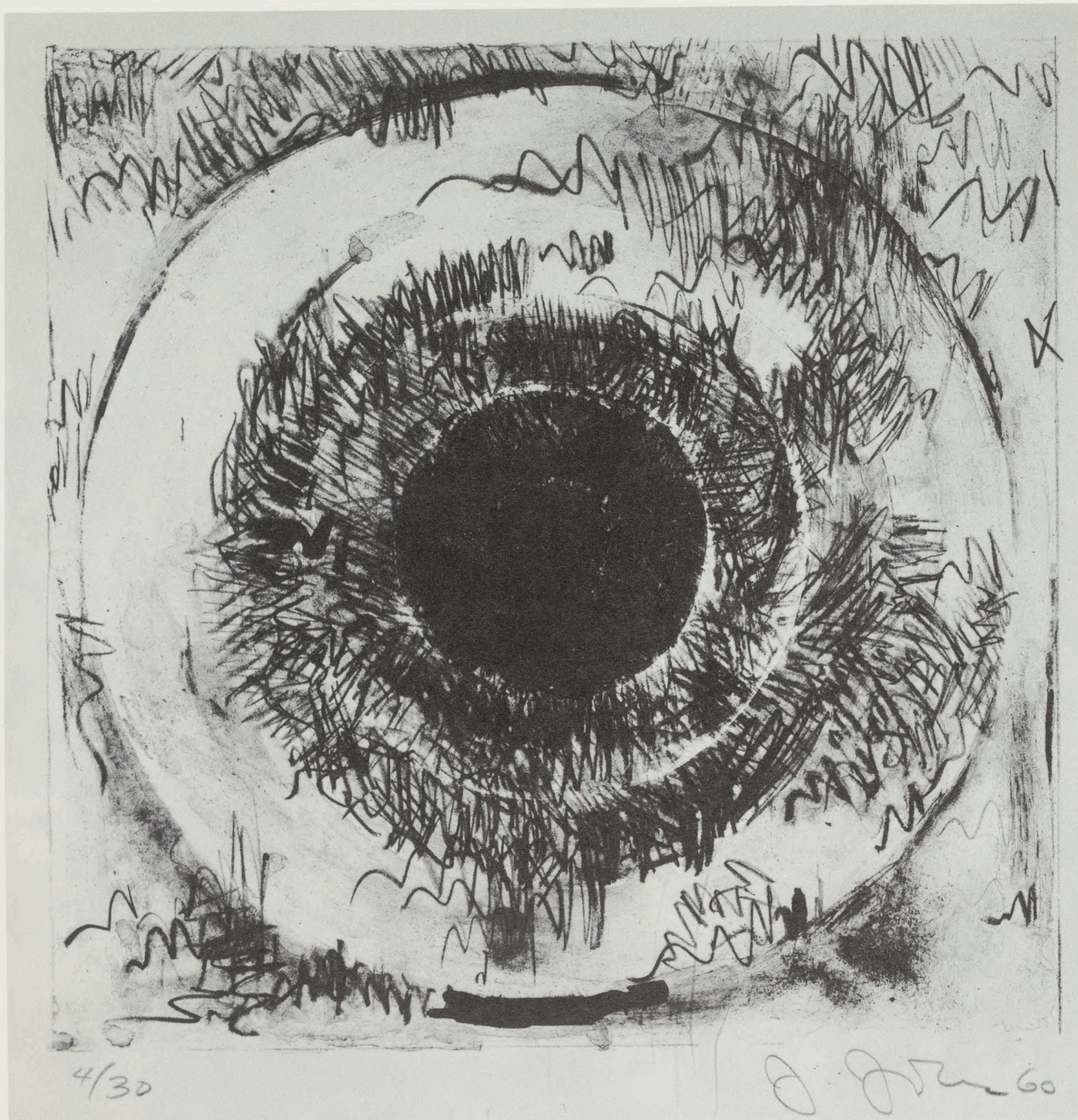
Philip Pearlstein *Reclining Nude on Green Couch* 1971



79. David Smith *Helmholtzian Landscape* 1946

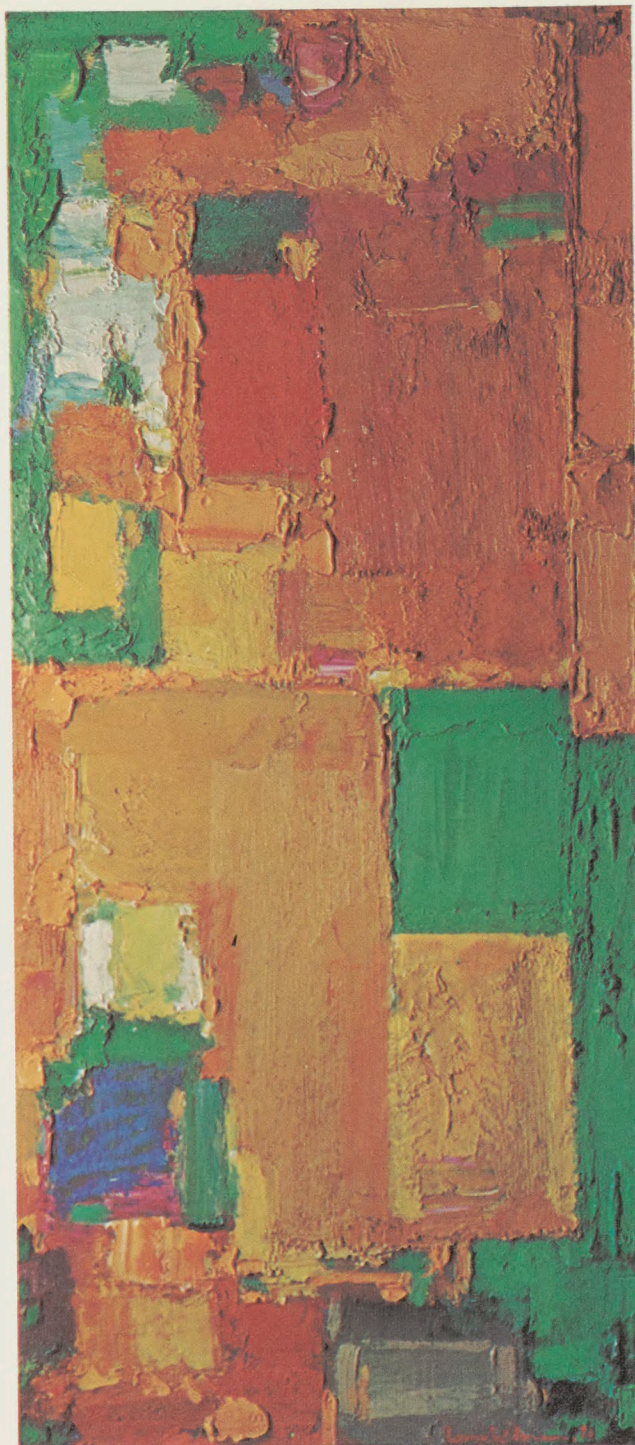


81. Theodoros Stamos *Mandrake Field* 1962



43. Jasper Johns *Target* 1960







86. Max Weber *Abstract Forms* 1955



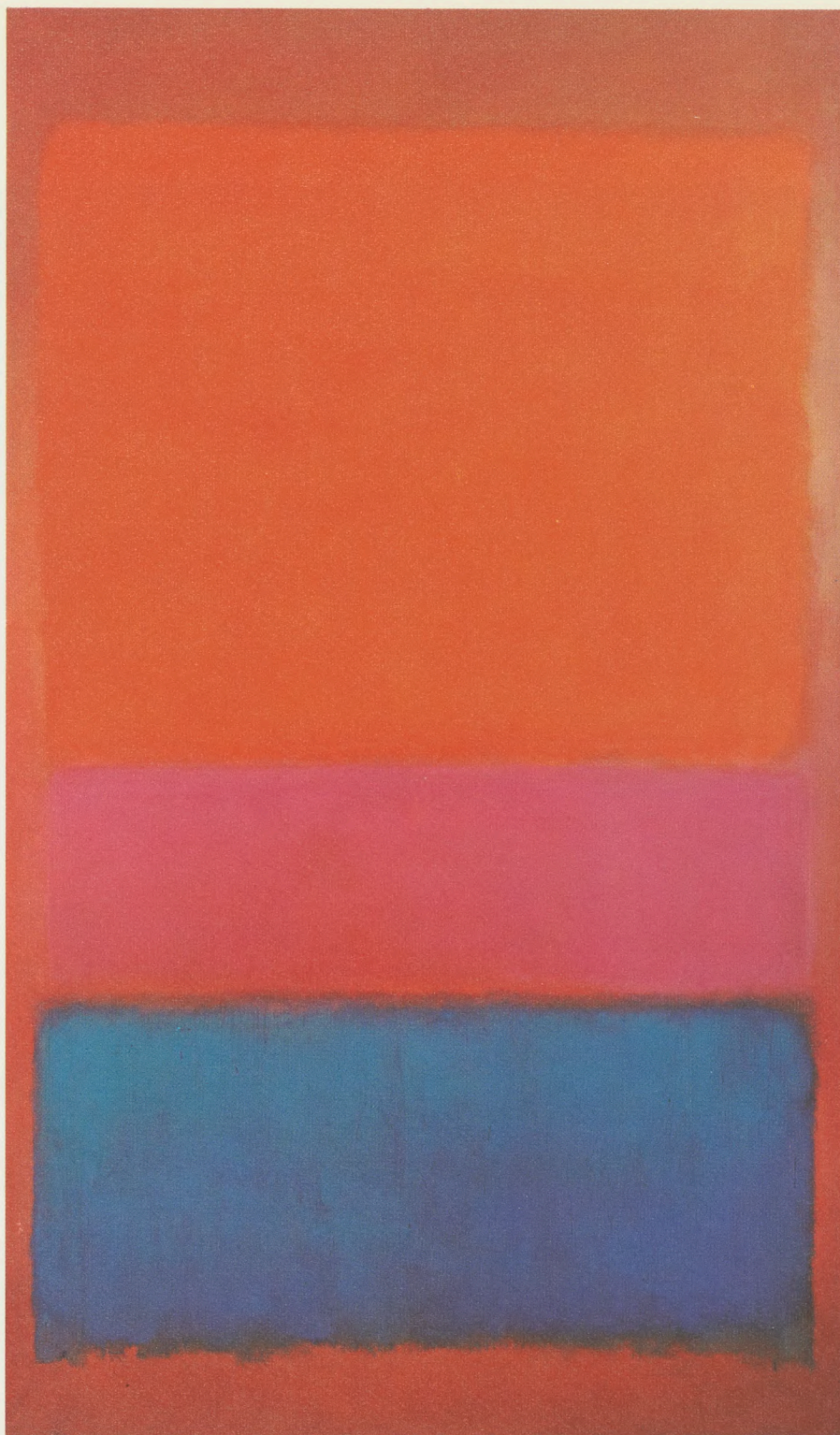
Jacob Kainen *Mother and Children* 1965



42. Mitchell Jamieson *Young Girl of Son My* 1970



Louise Nevelson *Ancient Secrets* 1964



69. Mark Rothko *Untitled* 1954



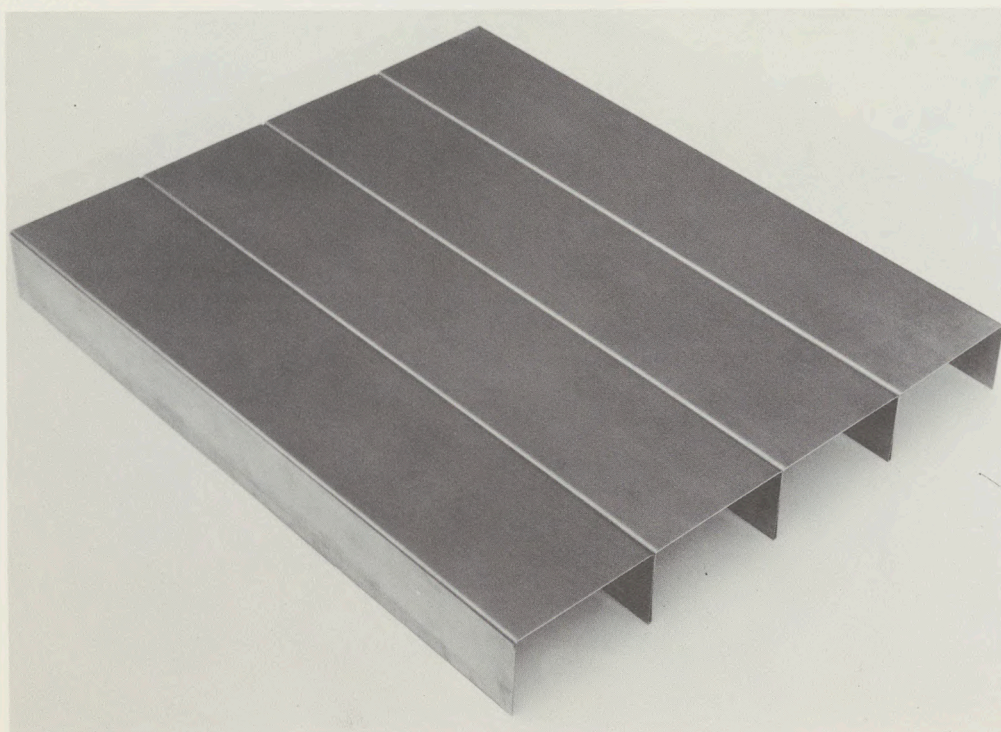
17. David Cummings *Izamal* 1971



84. Ernest Trova *Mechanical Man* 1970



70. Lucas Samaras *Untitled* 1961



Donald Judd *Table Object* 1967



85. Andy Warhol *Black and White Flowers* 1964

CATALOG

Two listings follow: each is arranged alphabetically according to artist's name.

The first listing, "Lent by Friends," is numbered from 1 to 87. When any of these works are illustrated, the caption includes the corresponding catalog number.

The second listing, "From the Corcoran Collection," is unnumbered. No number appears in the caption when one of these is illustrated. All of these works were purchased with funds from the Friends of the Corcoran unless a special contributor to their acquisition is noted.

Dimensions are given as height preceding width and depth.

LENT BY FRIENDS

Josef Albers b. 1888

1. *Variations* 1968
Silkscreen (52/100) 22" x 30"
Lent by Dr. & Mrs. Julius Piver

Robert Amory b. 1942

2. *Untitled* 1971
Steel sculpture, enameled 6" x 10" x 3½"
Lent by Dr. Guido Goldman

Milton Avery 1893 - 1964

3. *The Waders* 1959
Oil on canvas 40" x 50"
Lent by Dr. & Mrs. Leon Yochelson

Walter Darby Bannard b. 1931

4. *Skyways #1* 1969
Silkscreen (10/144) 10¾" x 15¾"
Lent by Dr. & Mrs. Howard Silby

Karl Stanley Benjamin b. 1925

5. *Untitled* 1965
Oil on canvas 25" x 25"
Lent by Mr. & Mrs. Mackenzie Gordon

Thomas Hart Benton b. 1889

6. *Man Fishing* 1924
Crayon, pen & pencil drawing 11" x 8"
Lent by Mrs. David Berler

7. *Threshing* 1951
Oil on canvas 14" x 10"
Lent by Mrs. David Berler

Leon Berkowitz b. 1915

8. *Unities #4* 1971
Oil on canvas 82" x 40"
Lent by Mr. & Mrs. Ralph E. Marker

Ilya Bolotowsky b. 1907

9. *Black Plane* 1952
Oil on canvas 36" x 20"
Lent by Dr. & Mrs. Leon Yochelson

Charles Burchfield 1893 - 1967

10. *September Morn Fantasy* 1963
Watercolor 30" x 40"
Lent by Mr. & Mrs. Robert Kogod

Alexander Calder b. 1898

11. *Butterfly with Holes* before 1940
Black metal stabile 18" x 14"
Lent by Dr. & Mrs. Joseph Lichtenberg

12. *The Serpent* 1961

- Gouache 24" x 32"
Lent by Mr. & Mrs. Leonard S. Field

John Chamberlain b. 1927

13. *Untitled* 1971
Plexiglas sculpture 16" x 24" x 24"
Lent by Mr. & Mrs. Robert P. Kogod

William Merritt Chase 1849 - 1916

14. *Country House* c. 1900 - 1905
Oil on canvas 24¾" x 24¾"
Lent by Mrs. Maurice Hacke

Thomas Chimes b. 1921

15. *Sky Lane* 1969
Plexiglas painting 41" x 21"
Lent by Miss Edith N. Cook

William Crovello b. 1929

16. *Zurgena* 1969
Sculpture, black marble 16" x 13" x 3
Lent by Ymelda Dixon

David Cummings b. 1941

17. *Izamal* 1971
Acrylic on canvas 62" x 72"
Lent by Mr. & Mrs. Francis S. Drath

Arthur B. Davies 1862 - 1928

18. *Resurrection* 1926
Dry-point etching 3" x 5"
Lent by Mr. & Mrs. Myron Loewinger

Gene Davis b. 1920

19. *Blueprint for Riveters* 1965
Acrylic on canvas 72" x 72"
Lent by Mr. Dennis Sherwin

Stuart Davis 1894 - 1964

20. *Black Cat* 1911
Oil on canvas 36" x 43"
Lent by Dr. & Mrs. Leon Yochelson

Stuart Davis 1894 - 1964

21. *Harbor Tug* 1940
Oil on canvas 12" x 16"
Lent by Mr. & Mrs. Robert Kogod

George Deem b. 1932

22. *July Calendar* 1966
Oil on canvas 40" x 40"
Lent by Mr. Richard Herman

Richard Dempsey b. 1909

23. *Dupont Circle* 1950
Oil on canvas 22" x 28"
Lent by Mr. & Mrs. Mackenzie Gordon

Richard Diebenkorn b. 1922

24. *Woman on Porch* 1958
Oil on canvas 72" x 72"
Lent by Mr. & Mrs. David Lloyd Kreeger

Herbert Ferber b. 1906

25. *Calligraph in Three Parts* 1957
Brass sculpture 25" x 26" x 24¾"
Lent by Mr. Andrew Keck

Ernest Fiene 1894 - 1965

26. *Dyckman St. Church* 1926
Lithograph 15" x 24"
Lent anonymously

John Flannagan 1895 - 1942

27. *Kneeling Woman* 1930
Sandstone sculpture 15" x 8"
Lent by Mr. Andrew Keck

Sam Francis b. 1923

28. *Footprint* 1960
Lithograph (24/55) 25" x 35"
Lent by Mr. & Mrs. Alvin Dulcan

Helen Frankenthaler b. 1928

29. *Summer Before Last* 1967
Acrylic on canvas 71" x 24"
Lent by Mr. & Mrs. Marvin Gerstin

Elias Friedensohn b. 1924

30. *Witness # 4* 1961
Oil on canvas 68" x 48"
Lent by Mr. & Mrs. Maxwell Oxman

Sam Gilliam b. 1933

31. *Alphabet I, # IV* 1969
Acrylic on canvas 50" x 30"
Lent by Dr. & Mrs. Morton Alper

William Glackens 1870 - 1936

32. *Yes, Good Mama, I'm going to lock up your Silver Spoon* 1904
Etching (202/1000) 3¾" x 5½"
Lent by Mr. & Mrs. Ralph E. Marker

Arshile Gorky 1905 - 1948

33. *Virginia Landscape* 1946
Drawing with crayon 22" x 28"
Lent by Mr. & Mrs. Robert Kogod

Morris Graves b. 1910

34. *Trout in River* 1953
Tempera on paper 20" x 30"
Lent by Mr. & Mrs. Robert Kogod

Colin Greenly b. 1928

35. *JN "2"* 1966
Plexiglas sculpture 7½" x 6½" x 2"
Lent by Mr. Dennis Sherwin

Childe Hassam 1859 - 1935

36. *Lyme Hill* 1904
Oil on canvas 27½" x 35"
Lent by Mr. & Mrs. Florenz Ourisman

Milton Hebard b. 1917

37. *HIM to the Great Spirit* 1959
Bronze sculpture (1/1) 21" h
Lent by Mr. & Mrs. Sidney Mickelson

Hans Hofmann 1880 - 1966

38. *Untitled* 1956
Ink on paper 11" x 13"
Lent by Mr. & Mrs. Garfield Kass

39. *Kaleidos* 1958
Oil on panel 72½" x 31½"
Lent by Mr. & Mrs. Leonard S. Field

Edward Hopper 1882 - 1967

40. *Evening Wind* 1921
Etching 15¾" x 17"
Lent by Sue R. Shanks

Edward Hopper 1882 - 1967

41. *Gloucester House* 1926
Watercolor 16" x 22"
Lent by Mr. & Mrs. Robert Kogod

Mitchell Jamieson b. 1915

42. *Young Girl of Son My* 1970
Wash drawing 40" x 30"
Lent by Mr. & Mrs. Franz Bader

Jasper Johns b. 1930

43. *Target* 1960
Lithograph 24" x 20"
Lent by Dr. & Mrs. Howard Silby

Rockwell Kent 1882 - 1971

44. *Untitled* c. 1950
Lithograph 24" x 28"
Lent by Mrs. Donald A. Brown

Walt Kuhn 1877 - 1949

45. *Large Head* c. 1930
Lithograph 21¾" x 17½"
Lent by The Marie and Averell Harriman Collection

Walt Kuhn 1877 - 1949

46. *Dryad* 1935
Oil on canvas 34" x 23"
Lent by The Marie and Averell Harriman Collection

Gaston Lachaise 1882 - 1935

47. *Head of John Marin* 1928
Bronze sculpture 12½" h
Lent by Mr. Andrew Keck

Ernest Lawson 1873 - 1939

48. *Landscape* c. 1920
Oil on canvas 23½" x 18¾"
Lent by Mrs. Maurice Hacke

Rico Lebrun 1900 - 1964

49. *Inferno* 1961
Ink drawing with gouache 30" x 24"
Lent by Mr. and Mrs. Mark Sandground

Roy Lichtenstein b. 1923

50. *Girl with Mirror* 1964
Porcelain and enamel on steel (edition of 5) 42" x 42"
Lent by Mr. and Mrs. Marvin Gerstin

51. *Yellow Cathedral* 1969
Silkscreen (36/75) 52½" x 36¾"
Lent by Sue R. Shanks

Jacques Lipchitz b. 1891

52. *Guitar-Player in Armchair* 1922
Bronze sculpture 15½" h.
Lent by Dr. and Mrs. Joseph Lichtenberg

Morris Louis 1912-1962

53. 428 1962
Magna acrylic on canvas 84" x 36"
Lent by Dr. and Mrs. Morton Alper

Conrad Marca-relli b. 1913

54. *N. M. 529* 1959
Oil and collage on canvas 44" x 58"
Lent by Mr. and Mrs. Marvin Gerstin

Bernard Martin b. 1935

55. *Marcel Duchamp* 1971
Oil on canvas 80" x 108"
Lent by Mr. H. Marc Moyens

John McLaughlin b. 1898

56. *No. 27* 1964
Oil on canvas 48" x 60"
Lent by Mr. and Mrs. Marvin Gerstin

George L. K. Morris b. 1905

57. *Torpedo Station* 1945
Fresco relief on marble 5" x 7"
Lent by Mrs. Clyde Litton

Grandma Moses 1860 - 1961

- (Anna Mary Robertson Moses)
58. *In 1671* 1950
Oil on board 20" x 23½"
Lent by Mr. George Erion

Walter Tandy Murch

59. *Motor Part* 1967
Oil on canvas 33 $\frac{3}{8}$ " x 26 $\frac{1}{8}$ "
Lent by Dr. Thomas Mathews

Louise Nevelson b. 1900

60. *Night Visage VII* 1969
Wood and formica 48" x 34 $\frac{3}{8}$ "
Lent by Dr. Thomas Mathews

Tom Nicholas b. 1934

61. *Landscape with Magpies* 1969
Watercolor 19" x 29 $\frac{1}{2}$ "
Lent by Mr. and Mrs. Manuel Baker

Claes Oldenburg b. 1929

62. *Small Monument for A London Street -
Fallen Hat (for Adlai Stevenson)* 1967
Crayon drawing 15 $\frac{1}{2}$ " x 22"
Lent by Kimoko and John Powers Collection

Jules Olitski b. 1922

63. *Flume* 1965
Acrylic on canvas 48 $\frac{3}{4}$ " x 16"
Lent by Mr. and Mrs. Alvin Dulcan

Morris Pancoast 1877 - 1963

64. *The Seaside Farm* c. 1921
Oil on canvas 17 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ "
Lent by Mr. and Mrs. Ralph Marker

Gabor Peterdi b. 1915

65. *Mauna Loa* 1969
Etching, combined technique 40" x 28"
Lent anonymously

Maurice Prendergast 1859 - 1924

66. *The Bathers* c. 1914 - 1916
Watercolor 11" x 15"
Lent by Mr. and Mrs. Maxwell Oxman

Robert Rauschenberg b. 1925

67. *Marsh* 1968
Lithograph (from "Apollo" series) 35" x 24 $\frac{1}{2}$ "
Lent by Sue R. Shanks

Man Ray b. 1890

68. *Le Chevalier Rouge (The Red Knight)* 1938
Oil on canvas 50" x 35"
Lent by Mr. and Mrs. David Lloyd Kreeger

Mark Rothko 1903 - 1971

69. *Untitled* 1954
Oil on canvas 113 $\frac{3}{4}$ " x 67 $\frac{1}{2}$ "
Lent by Mr. and Mrs. David Lloyd Kreeger

Lucas Samaras b. 1936

70. *Untitled* 1961
Sculpture, book with pins, covered with brass 7" h. x 8 $\frac{1}{4}$ " w.
Lent by Mrs. Zachary Fisher

Ludwig Sander b. 1906

71. *Untitled* 1965
Oil on canvas 67" x 50 $\frac{1}{2}$ "
Lent by Dennis Sherwin

John Singer Sargent 1856 - 1924

72. *Corner of a Garden* c. 1910
Oil on panel 13 $\frac{3}{4}$ " x 10"
Lent by Mr. and Mrs. Maxwell Oxman

Max Schallinger 1902 - 1955

73. *Gloria* 1951
Oil and relief on board 46 $\frac{1}{2}$ " x 35 $\frac{1}{2}$ "
Lent by Mr. and Mrs. Ralph Marker

Karl Schrag b. 1912

74. *Forest Interior with Sunny Patch* 1968
Oil on canvas 36" x 27"
Lent anonymously

George Segal b. 1924

75. *Untitled* 1924
Pastel 24 $\frac{1}{2}$ " x 18 $\frac{1}{2}$ "
Lent by Dr. and Mrs. Howard Silby

Alan Shields b. 1944

76. *O.R.Y.S. Rasin* 1970
Acrylic on canvas, beads and thread 87" x 26"
Lent by Dr. and Mrs. Howard Silby

Everett Shinn 1876 - 1953

77. *London House* c. 1913
Pastel 10" x 13"
Lent by Mr. and Mrs. Robert P. Kogod

John Sloan 1871 - 1951

78. *The Animal They were Hunting Passed Quite Near Them
and When She Beats the Roll on her Drums the Villagers
Came Running from All Sides* 1904
Two etchings (ed. 1000) framed together 3 $\frac{3}{4}$ " x 5 $\frac{5}{8}$ " and
5 $\frac{1}{4}$ " x 3 $\frac{7}{8}$ "
Lent by Mr. and Mrs. Ralph Marker

David Smith 1906 - 1965

79. *Helmholtzian Landscape* 1946
Sculpture mounted on wood, painted iron 15 $\frac{7}{8}$ " x 19" x 7 $\frac{3}{4}$ "
Lent by Mr. and Mrs. David Lloyd Kreeger

Raphael Soyer b. 1899

80. *Girl in Red Blouse* c. 1940

Oil on canvas 19" x 15"

Lent by Dr. and Mrs. Herbert Pollack

Theodoros Stamos b. 1922

81. *Mandrake Field* 1962

Oil on canvas 56" x 68"

Lent by Dr. and Mrs. Jacob Weinstein

Frank Stella b. 1936

82. *Untitled* 1968

Silkscreen print (3/100) 18" x 24"

Lent by Dennis Sherwin

George Tooker b. 1920

83. *Two Heads* 1967

Tempera on panel 12" x 16"

Lent by Dr. Thomas A. Mathews

Ernest Trova b. 1921

84. *Mechanical Man* 1970

Nickel-plated bronze (ed. of 6) 14" h.

Lent by Mrs. Donald A. Brown

Andy Warhol b. 1930

85. *Black and White Flowers* 1964

Acrylic on canvas 5" x 5"

Lent by Mrs. Kempton D'Ossché

Max Weber 1881 - 1961

86. *Abstract Forms* 1955

Mixed media: oil, pastel and gouache on cardboard 23½" x 17¾"

Lent by Mr. and Mrs. Bernhard G. Bechhoefer

Tom Wesselmann b. 1931

87. *No. 8577* 1965

Soft pencil drawing 46¼" x 43½"

Lent by Mr. and Mrs. Marvin Gerstin

FROM THE CORCORAN COLLECTION

Richard Anuszkiewicz b. 1930

Cardinal Sanctuary 1963

liquitex on canvas 47⅞" x 48"

Gift of Roy C. Markus

Squaring the Circle 1963

oil on canvas 84" x 84"

Gift of Dr. and Mrs. Julius S. Piver

in memory of Mr. and Mrs. Harry Piver

Milton Avery 1893 - 1965

Girl on a High Chair 1960

oil on canvas 24" x 20"

Gift of Dr. Louis Wener

Jack Boul b. 1927

Baltimore Alley 1965

oil on canvas 24" x 30"

John Button b. 1929

The Lake n.d.

oil on canvas 38½" x 38½"

Gift of Roy C. Markus

Kenneth Callahan b. 1906

The Waiters 1964

oil on canvas 43" x 27"

Edwin Dickinson b. 1891

Still-Life With Microscope 1941

oil on canvas 32" x 28¼"

Stanley Edwards b. 1941

Infant on Altar 1964

oil on canvas 72" x 84"

Josef Erhardy b. 1928

Warrior's Head 1962

marble sculpture 15½" h.

Gift of Mr. and Mrs. Maxwell Oxman

Sante Graziani b. 1920

Stuart's Red, White and Blue 1965

oil on canvas 44¼" x 44½"

Gift of the Artist

Balcomb Greene b. 1904

The Window 1961 - 62

oil on canvas 45" x 52"

Gift of Roy C. Markus

Christian Gullager 1759 - 1826

A Boston Gentleman n.d.

oil on canvas 71¼" x 54"

Gift of Eva Markus

Hans Hofmann 1880 - 1966

Golden Blaze 1958

oil on canvas 72" x 60"

Donald Judd b. 1928

Table Object 1967

stainless steel sculpture 24" x 24" x 4"

Gift of Mrs. Joseph Krimsley

Jacob Kainen b. 1909

Mother and Children 1965

oil on canvas 43½" x 55"

Gyorgy Kepes b. 1906
Nature Fabric 1961
oil on canvas 59¼" x 59¼"

Karl Knaths 1891 - 1971
Net Menders 1961
Oil on canvas 40¼" x 50¼"

Rico Lebrun 1900 - 1964
Night Figures #2 1961
oil on canvas 78¾" x 108⅝"

Keith Martin b. 1911
Oracle 1964
pastel, crayon and charcoal on paper 39¼" x 29¼"

Ed McGowin b. 1938
Untitled 1956 (5 pieces of 10 piece work)
vacuum-formed plexiglass sculpture 48" x 48" (each unit)

Howard Mehring b. 1931
Panu-The-Pandulum 1961
acrylic on canvas 57¼" x 58¼"

George L. K. Morris b. 1905
Indian Composition 1942 - 45
oil on canvas 63¼" x 49¼"

Robert Morris b. 1931
Model 1967
vacuum-formed plexiglass sculpture 23¼" x 20" x 2"
Gift of Mrs. Joseph Krimsley

Walter Murch 1907 - 1967
The Birthday 1963
oil on canvas 27" x 29"
Gift of Roy C. Markus

Louise Nevelson b. 1900
Ancient Secrets 1964
wood sculpture 74⅝" x 68" x 27"

Jules Olitski b. 1922
Pink Alert 1966
acrylic on canvas 113" x 80"

Franklin Owen b. 1939
Mandan #19 1970
acrylic on canvas 78" x 124"

Guy Palazzola b. 1919
The Temple c. 1961
oil on canvas 39¾" x 58¼"
Gift of Roy C. Markus

Philip Pearlstein b. 1924
Reclining Nude on Green Couch 1971
oil on canvas 60" x 48"

Larry Poons b. 1937
Untitled 1967
silkscreen on paper 24" x 20"
Gift of Mrs. Joseph Krimsley

Richard Pousette-Dart b. 1916
Ramapo Sky 1963
oil on canvas 50⅞" x 75⅜"

George Rickey b. 1907
Peristyle III 1966
stainless steel sculpture 40½" x 102¼" x 5¼"

Bernard Riley b. 1911
Not By Bread Alone 1955
oil on masonite 47½" x 35½"
Gift of Eva Markus

James Rosenquist b. 1933
Sketch for Forest Ranger 1967
silkscreen on paper 24" x 20"
Gift of Mrs. Joseph Krimsley

George Segal b. 1933
Untitled 1964
lithograph on paper 22" x 17"
Gift of Mrs. Joseph Krimsley

Joseph Shannon b. 1933
Freud's Dog 1969
polymer on canvas 42½" x 46½"

Robert Swain b. 1940
Untitled #7 1968 - 69
acrylic on canvas 180" x 360"
Gift of Mary Howland Chase

Robert Vickrey b. 1926
Signs c. 1961
tempera on canvas 27¾" x 41¾"
Gift of Roy C. Markus

James Weeks b. 1922
Park Landscape 1960
oil on canvas 51¾" x 44"

Thomas Wilfred 1889 - 1968
Orientele, op 155 1962
light machine, projected moving image up to 30 feet square.

Thomas Yerxa b. 1923
Perusal 1964
oil on canvas 30⅞" x 45⅞"
Gift of Roy C. Markus

Jack Youngerman b. 1926
July White 1966
acrylic on canvas 109" x 79"
Given in memory of the late Fleming Bomar

